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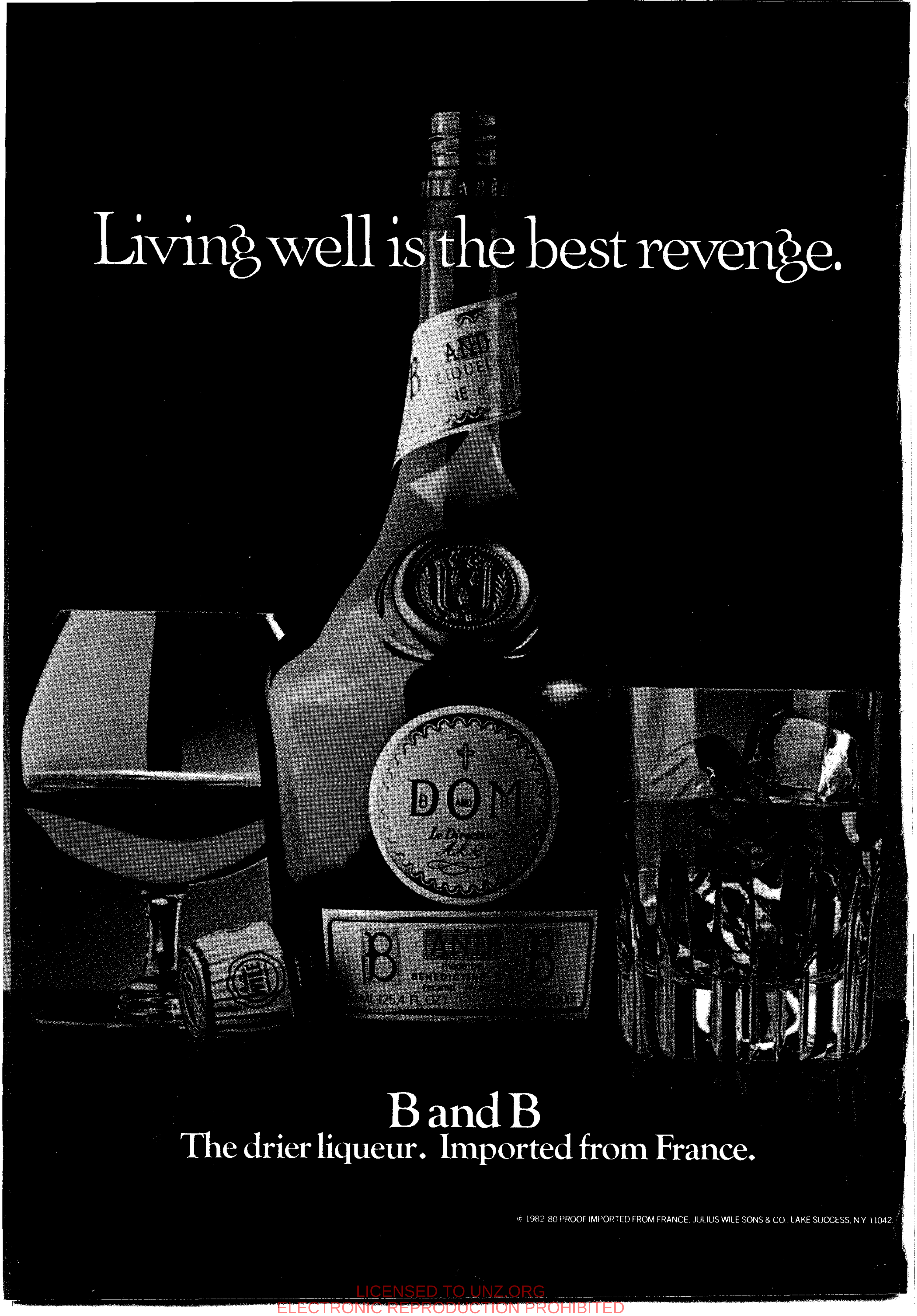
Fannie—A West Side Survivor, by Patricia Morrisroe

The Mideast: Taking Syria Seriously, by Michael Kramer

NEW YORK

HOW TO AVOID LOVE AND MARRIAGE

From the new book
by Dan Greenburg
and Suzanne O'Malley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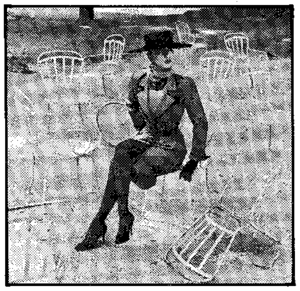

From today till November 6, Bloomingdale's will celebrate a romance with France that began a century ago, with our first trips to see and to buy. Today, the romance blooms into a true love affair.

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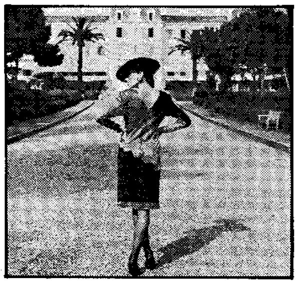
In the Bloomingdale's stores you will find priceless sculptures and paintings from the museums of France...evocations of the symbols of Paris – the famed Normandie, the Statue of Liberty, The Eiffel Tower, films and videotapes of the legends of Piaf, Chevalier and Bardot.

Artisans, craftspeople and the great chefs of France will bring the taste and touch of French skills to life. France of the future will be reflected in the technological displays of aerospace, flight, computer and satellite expertise.

Streets of shops from Paris to Provence, model rooms by famous French interior designers, the Artcurial gallery, a parfumerie, the restaurant L'Ecluse, a French newsstand– every aspect of France is recreated.



And fashion, the signature of France, as seen by the well known and the new designers in shops and fashion events– will continue the traditions.

The richness of France's heritage, the dynamics of today, the challenge of the future, here at Bloomingdale's. Celebrate with us this Fête de France.

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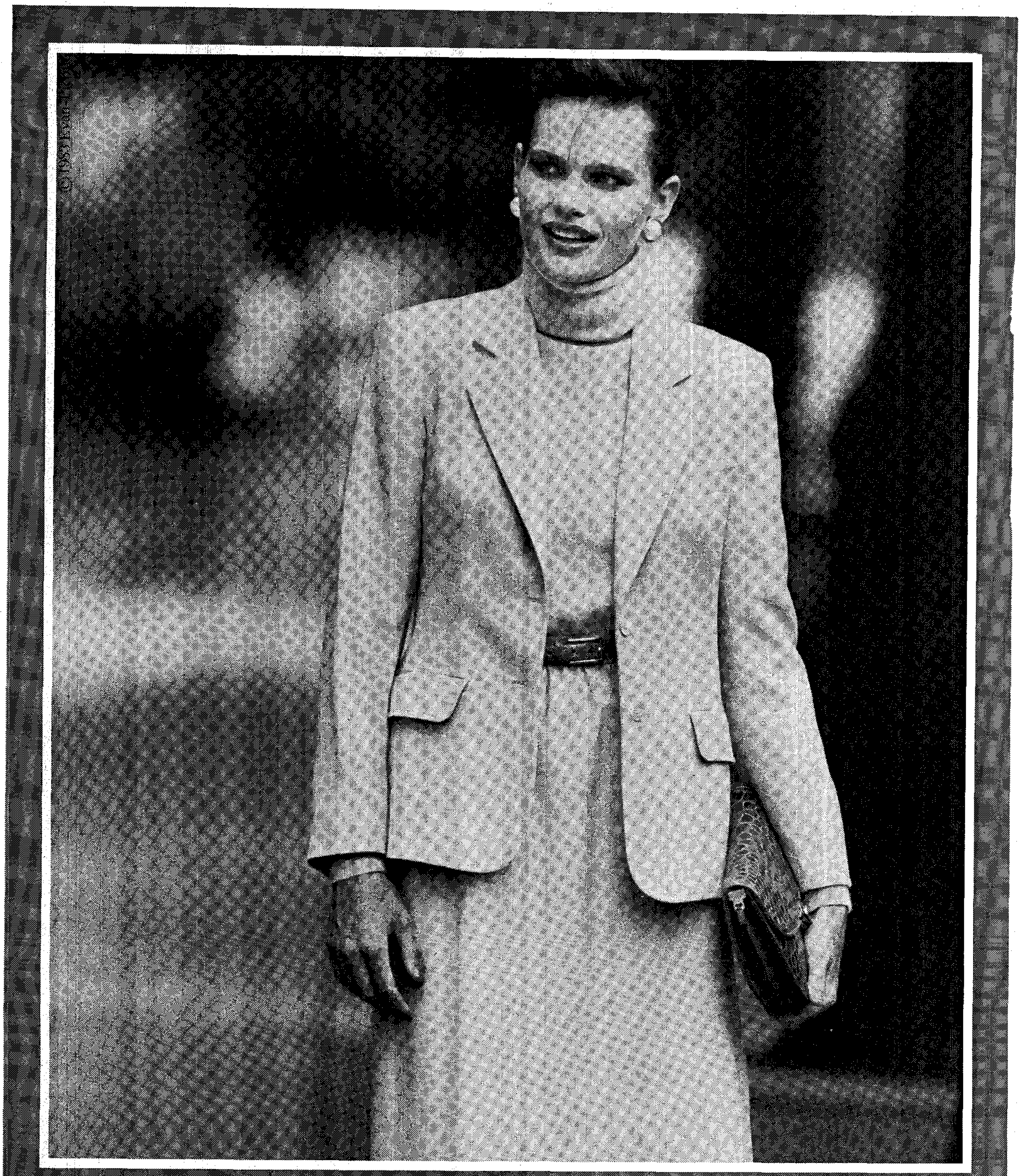

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Taking Syria Seriously

By Michael Kramer

Hafez Assad, the president of Syria, is the Middle East's hardest hard-liner, and a reliable Soviet client. It is he, not Ronald Reagan, who is calling the shots in Lebanon. Reagan says that without a cease-fire his Middle East policy will collapse. But Assad wants Lebanon, or as much of it as he can get, and the question now is not whether the United States will put him in his place but whether he will permit the United States an honorable exit.

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How to Avoid Love and Marriage

By Dan Greenburg and Suzanne O'Malley

Our authors know that once the honeymoon is over, married life can slouch towards boredom. Happily, they also know some delightful ways to spice things up: creative new uses for old terms of endearment, how to help one's mate tell an amusing anecdote, what to fight about (money, sex), how to collect petty grievances for fun future fights. Their observations on modern matrimony should have spouses smiling in recognition, and singles just smiling.

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By Patricia Morrisroe

Thirty-four percent of the single elderly women in America exist on less than $3,100 a year. Many such women live on the Upper West Side, were middle-class for most of their lives, and are bewildered by their sudden poverty. Fannie, 88, is one of the luckier ones. After rent and utilities, she has $180 a month left over from her Social Security check. Fiercely proud of her independence, determined to keep up appearances, she is a survivor. Patricia Morrisroe examines the plight of Fannie and others who, as one 82-year-old woman says, "never dreamed old age would be like this."

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A great fur coat has almost magical powers. It can transform a woman, make her feel impossibly glamorous, totally indulged. It can take her out of the ordinary and straight to stage center. But, to have the maximum impact, it must be worn with the proper clothes. To illustrate what we mean, we've let four fur fantasies run wild.

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Cover: Photograph by Marcus De Voe.
Dress by Mariann Marlowé; headpiece by Frank Olive; bouquet by Beekman Florist, Ltd:

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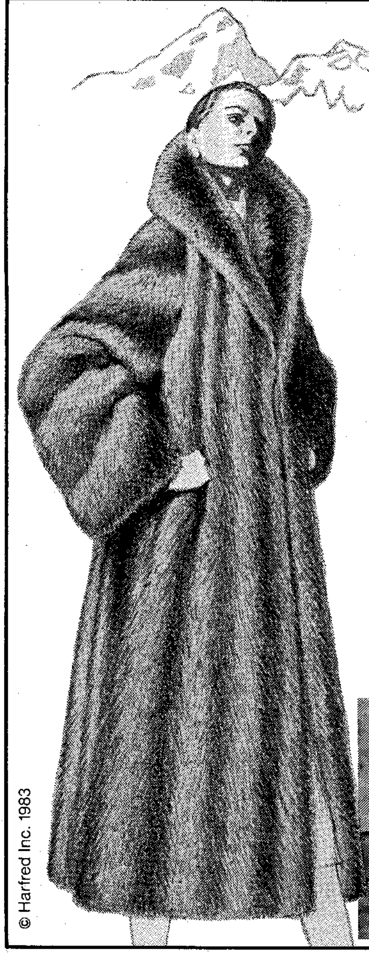

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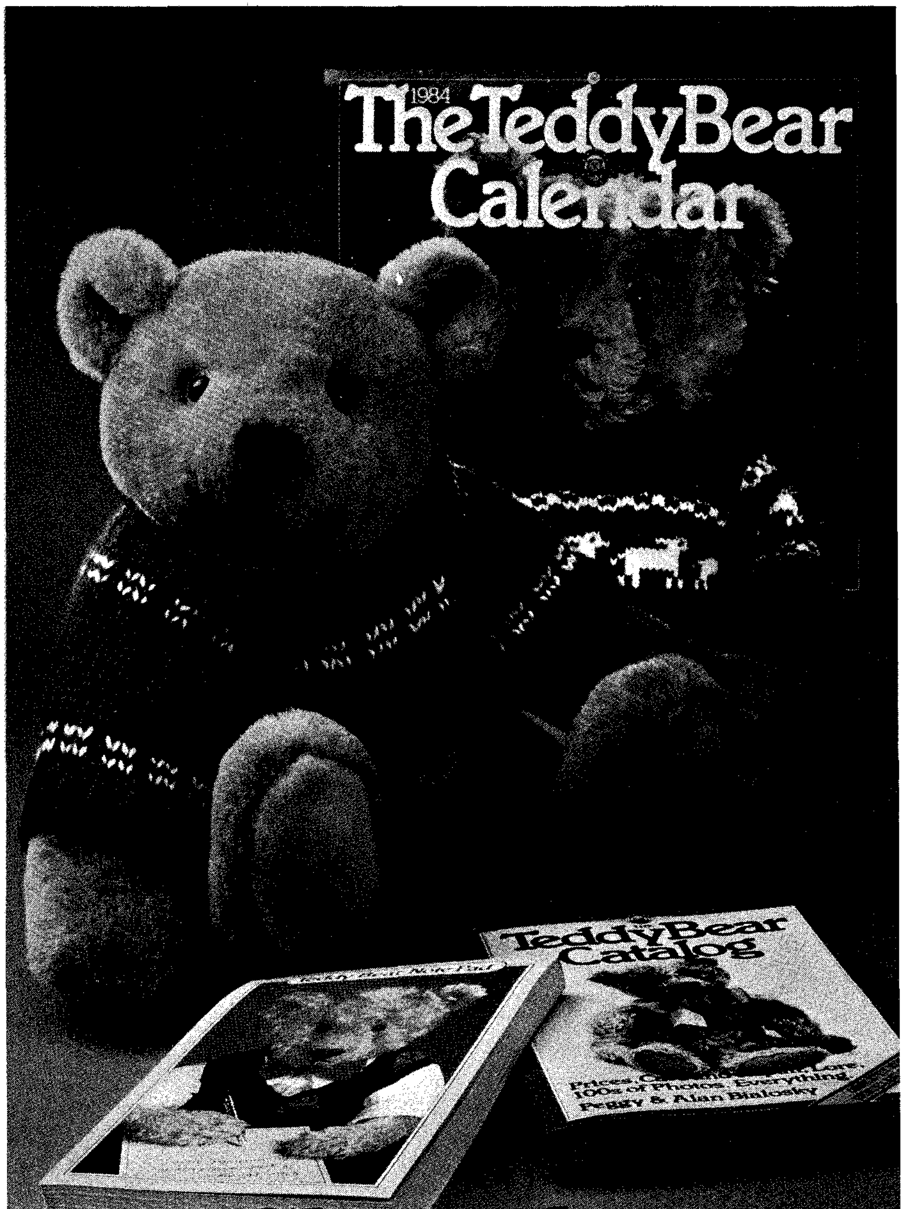

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LETTERS

Foreign Correspondent

I SALUTE MICHAEL KRAMER FOR HIS bracingly clear-eyed observations—both written and photographed—on the shattering Central American situation ["The Not-Quite War," September 12].

Warren Parr
Manhattan

MICHAEL KRAMER UNFORTUNATELY SUPports the arrogant U.S. position that assumes we have a right, even a duty, to be directly involved in the political systems of these countries. Let's allow the Nicaraguans and Salvadorans to work out their own solutions to their problems. Stop giving military aid to the various *contras* in Nicaragua and the ruling forces in El Salvador, even if they are declaring their loyalty to us. It only encourages more battles and more bloodshed. We have no guarantee that the *contras* in Nicaragua will rule with a more "enlightened," democratic hand—in fact, there is a lot of evidence to the contrary. And in El Salvador, we continue to support a government known for its terrorism. We should learn to respect the choices of other countries, even if we don't agree with those choices.

Kathy Master
Manhattan

NUMEROUS AMERICAN CITIZENS ARE REturning from Nicaragua with positive experiences that contradict Michael Kramer's false and hypocritical accusations against the Sandinistas. U.S. support for Salvadorans trying to overthrow the Nicaraguan government [*sic*] makes a mockery of the word "democracy" and breaks our laws (the Boland Amendment) and the Charter of the Organization of American States. Nicaragua's many advances since the 1979 revolution deserve the support of the American people.

Daniel Wolkoff
Greenbelt, Md.

NO WRITER SINCE LEWIS CARROLL HAS created such a magnificent imaginary world as has Michael Kramer. Having just returned from my second visit to Central America, I am convinced that he cannot have got very far from the bar at the Intercontinental. The basic falsehood of his article is that "liberty is severely restricted" and that "political parties other than the ruling F.S.L.N.

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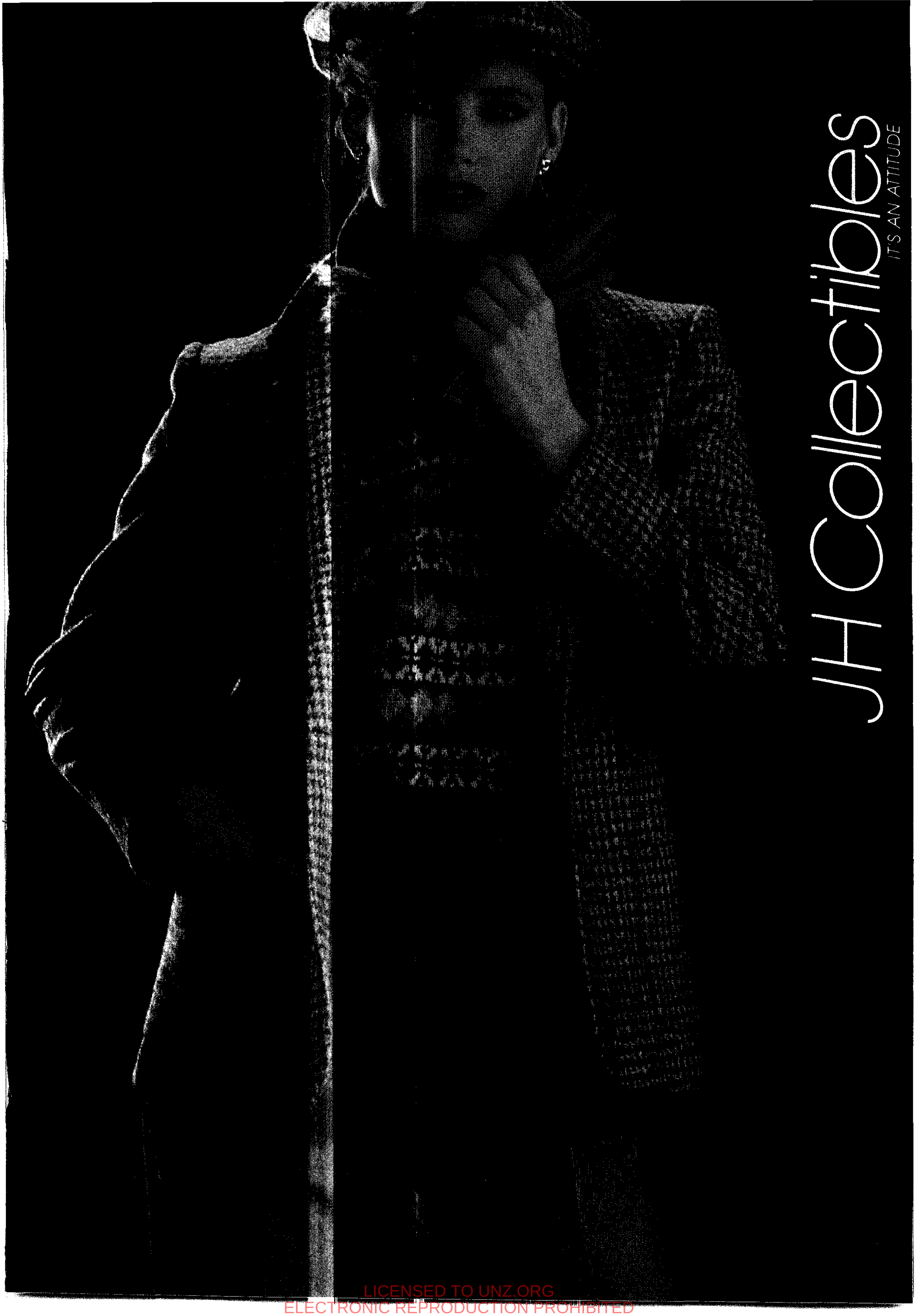
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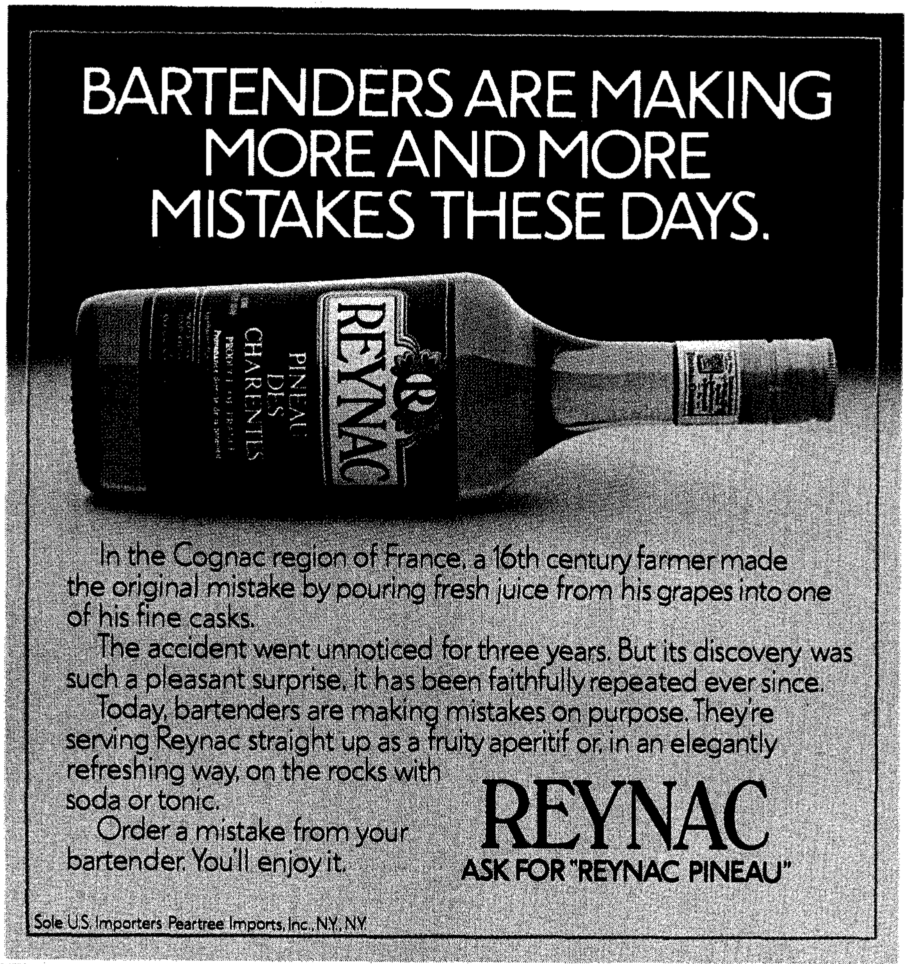

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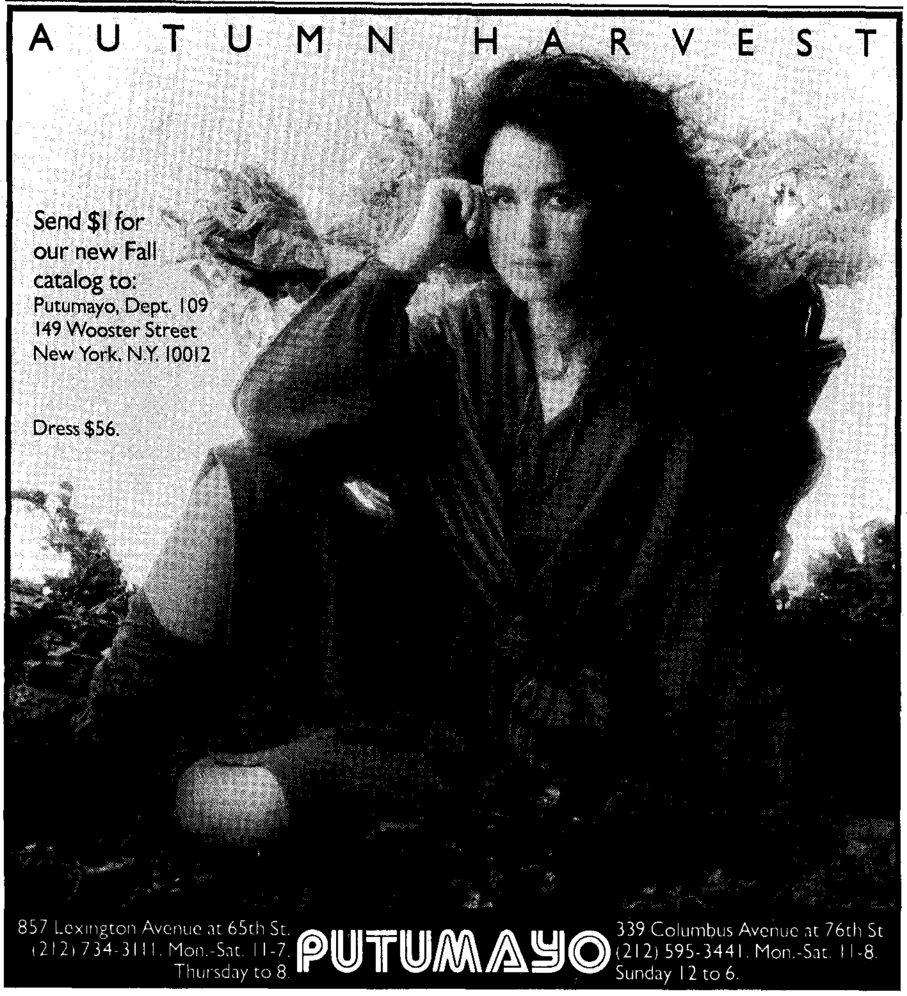
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exist in name only." Less than a week after Kramer's article appeared, the usually hostile New York *Times* admitted that the political parties were organizing and that a law defining and guaranteeing the right to form such parties was close to formal approval.

The Reverend F. Sanford Cutler
Morristown, N.J.

YOU DON'T HAVE TO BE A RADICAL TO BE against U.S. interventionism in Central America. And you apparently don't have to be an expert on Central America to write a snide article that distorts and falsifies information about that region. Michael Kramer theatrically overstates the extent of internal dissent in Nicaragua, trying to convey a sense that civil discord abounds there. Nothing could be farther from the truth. I recently attended a conference sponsored by the Sandinista Cultural Worker Association, and despite the persistence of poverty and consumer shortages, it was clear to me that the Sandinista revolution is a popular one that is not controlled by Cuba or Russia.

Lorna Salzman
Mid-Atlantic representative
Friends of the Earth
Manhattan

MICHAEL KRAMER'S ANALOGY COMPARing the number of Nicaraguans who claim to have actively toppled Somoza to "the number of Brooklynites who swear they were at Ebbets Field when the Dodgers finally won the World Series in 1955" is clever but inaccurate. As every Brooklyn Dodger fan knows, Johnny Podres shut out the mighty Bronx bombers, 2–0, in the deciding, seventh game, before 62,465 fans at Yankee Stadium. In the words of the immortal Casey Stengel, "And you can look it up."

Thomas Bartosiewicz
State senator, New York State
Albany

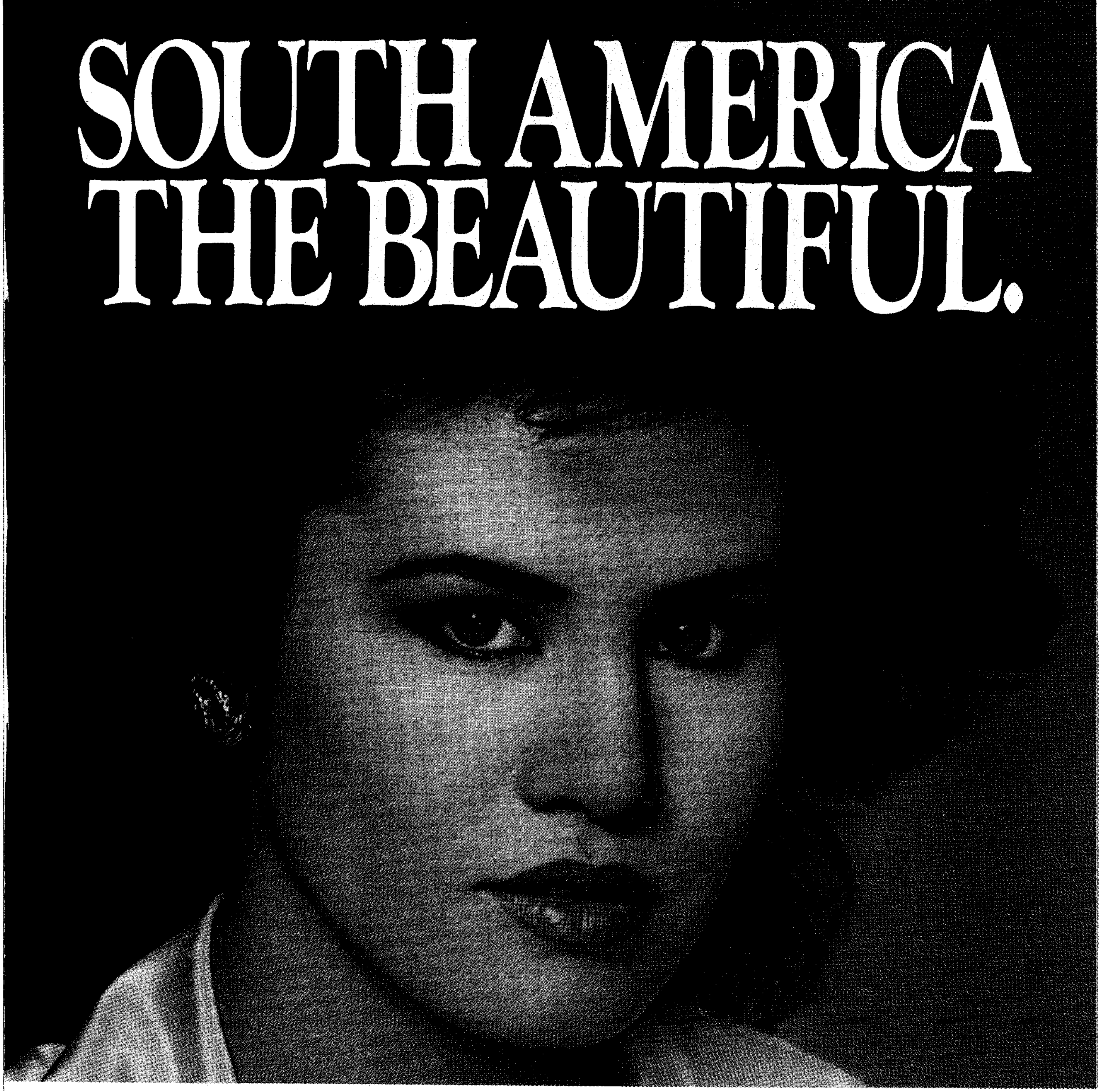
Dressed to Kill

CLOTHING MAKES THE MAN, AS YOUR August 29 issue makes abundantly clear. Those who aren't quite sure of who or what they are may buy a positive identity for $4,550, the price of a little sweater-and-skirt outfit by Bill Blass ["Fall Fashion: Painting the Town," by Anna Wintour]. If that is out of reach, try robbery with violence to pick up the $150 needed for Cazal sunglasses ["Cityside: Dressed for Success," by Michael Daly], which will just as magically confer personality, self-assurance, and consequence.

Anne Sayre
St. James, N.Y.

Bed Check

MICHAEL VERMEULEN CLEARLY UNDERscored the dispute in the health-care community over the number of hospital



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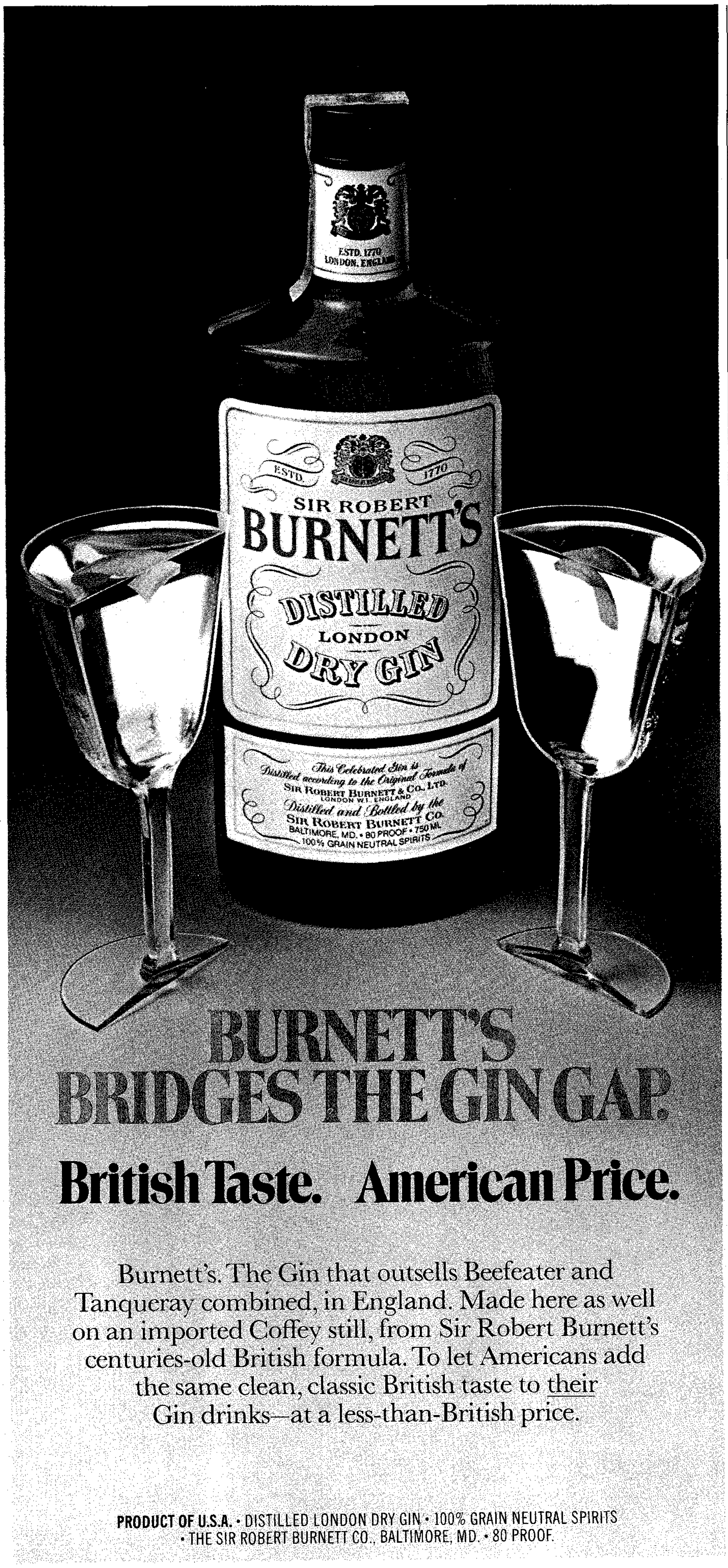
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beds ["Hospital-Bed Roulette," August 29], but he did not detail some of the disastrous effects the elimination of hospital beds has upon New York's health-care-delivery system as a whole. Even if the "perfect ratio" is four beds per thousand persons, that standard is invalidated if a significant number of available beds are filled with patients who do not require the level of care being provided. Every day, thousands of patients occupying beds in New York City hospitals await the availability of alternative levels of care. The cost of maintaining these patients in hospital beds at over $300 a day, rather than in residential health-care facilities at less than $100 a day, runs into tens of millions of dollars. And maintaining patients who do not require hospitalization prohibits the overburdened hospitals from admitting patients who *do* require it.

Marvin Tenzer
Manhattan

YOUR ARTICLE REMINDED ME OF A pleasant Labor Day weekend I once spent in a hospital. I needed to see an orthopedic surgeon who was so busy he could see me only if I was a hospital patient. My admitting doctor ordered traction for my sprained hamstring and left for his holiday weekend. The traction did not help and was removed. I spent five relaxing days reading and listening to music. On the fifth day, the specialist finally came to see me, and I was discharged with a prescription of bed rest. I guess they had too many hospital beds that weekend.

J. Binder
Manhattan

Culchah

IN MY YOUTH, I WAS A PROFESSIONAL musician. At the moment, I am trying to inject a little aesthetic sensibility into my girlfriend, a task your music critic, Peter Davis, is not making any easier. My girlfriend asked me to explain what Davis meant by referring to the late Karl Böhm's conducting of *Così fan tutte* as a "lush, whipped-cream treatment of the music" ["Music: Opera à la Carte," August 22]. Before I could dream up a frothy explanation, she demanded that I tell her why "Riccardo Muti's leaner textures and sunny Italian clarity revealed far more of the opera's true substance." At a loss for words of my own, I hoped that she would accept your critic's ecstatic analysis: "The sheer delicacy of Muti's orchestral embroidery with its perfect balance of sweet lyricism and tart poignancy made this *Così* dance on the point of a needle." That did it. If I knew what it meant, I'd say that she left me with poignant memories of an evening that might have been.

Alex Goldberger
Hollywood, Fla.

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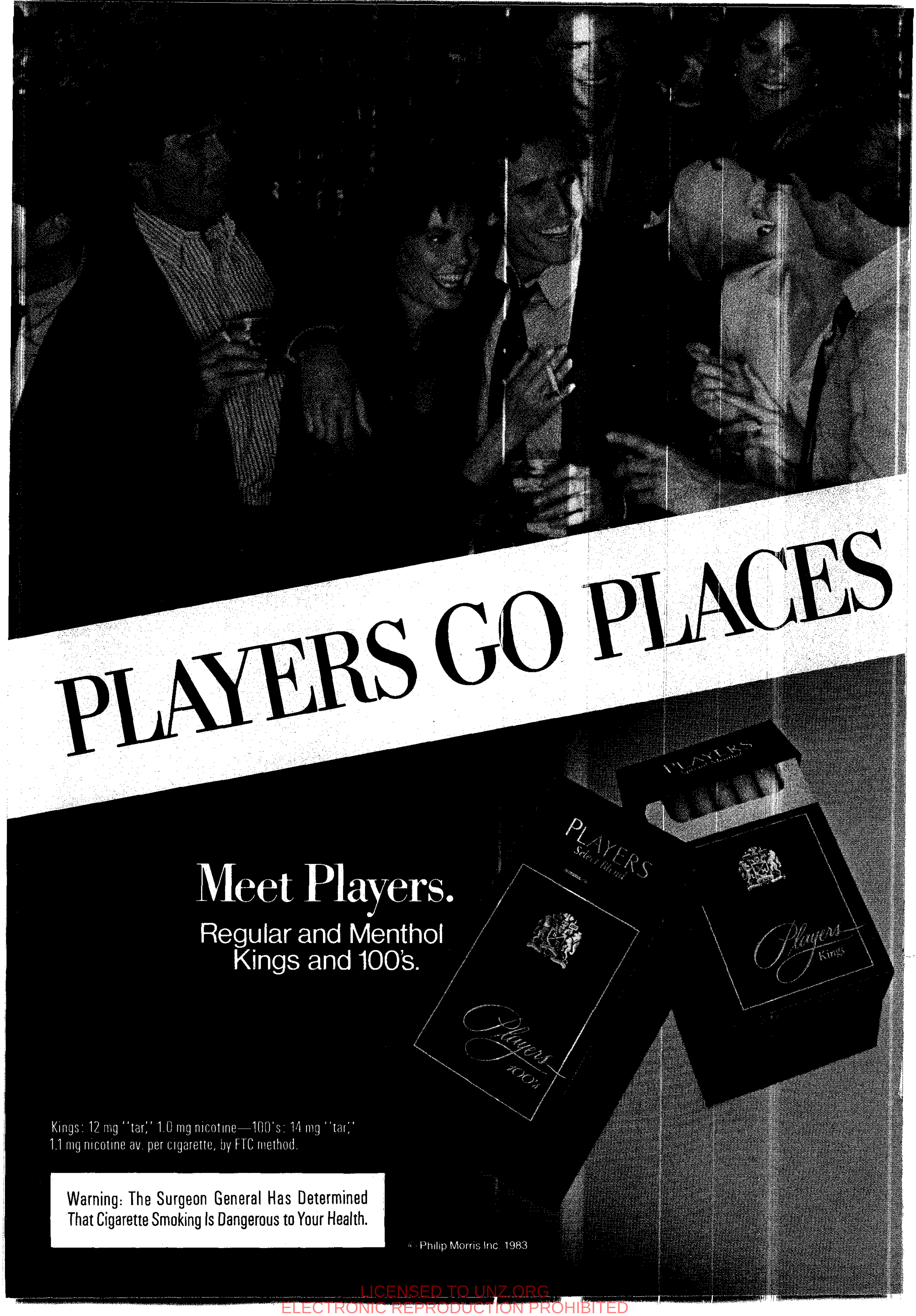
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Warning: The Surgeon General Has Determined
That Cigarette Smoking Is Dangerous to Your Health.

© Philip Morris Inc. 1983

INTELLIGENCER

Warner Case: A Secret Move to Throw Out the Verdict

WHEN WARNER COMMUNICATIONS executive Solomon Weiss was convicted of racketeering last November, the prosecution hoped a stiff sentence would persuade him to testify against the man it called the "real culprit," Warner chairman Steven Ross. But ten months later, Weiss still hasn't been sentenced—and the controversial judge in the case is now considering a secret move to overturn the verdict.

Weiss was found guilty of taking bribes in return for arranging Warner's purchase of stock in the Westchester Premier Theater. His lawyers filed five presentencing motions as long ago as last winter that Judge Mary Johnson Lowe has yet to rule on. Then they submitted a sealed motion this summer requesting a new trial on the ground that the jury had considered material that wasn't in evidence.

"She's known to move very slowly," one prominent criminal lawyer told *New York* last week. "*The American Lawyer* [magazine] recently listed her as one of the nation's worst judges." The lawyer added that the delay has stalled prosecutor Nick Akerman's plan to get Weiss to testify against Ross.

Judge: *Still no sentence.*

Neither Lowe nor Akerman, who quit the government last week for private legal practice, would comment. But some lawyers who know the judge praised her abilities. And one remarked, "She does not like the U.S. attorney's office. You've got to wonder if she's going to throw this verdict out."

Ross has denied any involvement in the case.

Flight 007: How Light the Moon?

THE RUSSIANS HAVE SAID they downed a Korean Air Lines 747 in "bad visibility," while President Reagan insists it happened on "a clear night with a half-moon." Now a top astronomer has done calculations suggesting that there is something to each account.

When the plane was shot down, there was indeed a half-moon, said Kenneth Franklin, the American Museum–Hayden Planetarium's astronomer. But that means, he pointed out, that it was emitting only 9 percent of the luminosity of a full moon. Furthermore, when the attack took place, the moon was not at its full height, so this light was reduced by nearly half.

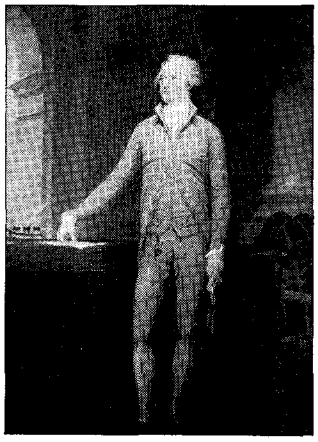
"That's the kind of iffy light condition when you wonder do you see something or don't you," he said. Another scientist speculated that the plane may have been in patchy clouds, since its pilot had asked controllers for permission to climb—perhaps to escape turbulence.

Responded a State Department spokesman, "Only the Russians know the exact cloud cover, but a 747 is so big, even in relatively poor visibility you can see it for miles."

Rockefeller Group's Artful Sales

DAVID ROCKEFELLER'S NEW York City Partnership is being charged with living off the assets of another organization, the 215-year-old New York Chamber of Commerce.

Set up in 1980, the Partnership was the brainchild of Rockefeller and other Chamber officials, and the two groups work closely on business-advocacy projects. The Chamber's directors are all on the Partnership's board, and Rockefeller is chairman of both. In 1980, the Chamber started to sell some of its large collection of paintings and antique silver, and it has reaped over $1 million to date.



Gone: *The Trumbull painting.*

"The Chamber's patrimony is being sold off to sustain the Partnership," complained a Chamber insider. "They've even sold the commemorative silver flatware, piece by piece. It's kind of absurd, but we're paying royally for things like salaries to Rockefeller aides. [Partnership president] Frank Macchiarola gets $150,000 a year."

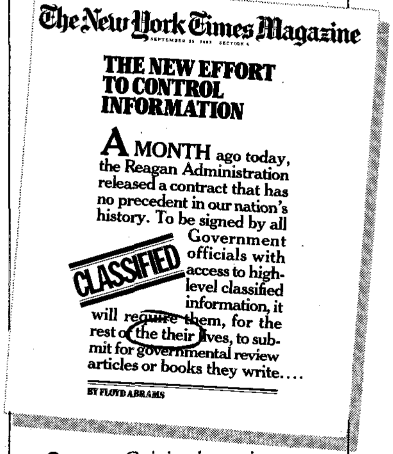
Chamber old-timers say they're especially upset by the sale of a 1792 John Trumbull portrait of Alexander Hamilton to an investment bank for under $750,000. The National Portrait Gallery had offered $1 million for it. "If it had to be sold, it should have been for its value and to a public institution," said one Chamber source.

Partnership spokesman Mort Getman, who is also a Chamber lawyer, said, "We rejected the gallery's offer for the Trumbull because we thought we might get more for it. When we got back to them they were no longer interested." He added that Macchiarola is paid from a private grant, but conceded that art sales have helped underwrite Partnership expenses. And he said this is legal because "the Chamber board voted [to do it]. Costs have been high . . . but not extravagant."

BY SHARON CHURCHER

'Times' Typo Stops Presses

HOW DO YOU MAKE THE best of an embarrassing slip when you're the newspaper of record? That was the dilemma facing New York *Times* editors when after printing half the 1.7 million copies of last Sunday's magazine section they spotted a typo on the cover.



The New York Times Magazine

SEPTEMBER 25 1983 SECTION 6

THE NEW EFFORT TO CONTROL INFORMATION

A MONTH ago today, the Reagan Administration released a contract that has no precedent in our nation's history. To be signed by all Government officials with access to high-level classified information, it will require them, for the rest of the their lives, to submit for governmental review articles or books they write. . . .

BY FLOYD ABRAMS

Cover: *Original version.*

Top federal officials must clear books they write with the government for "the rest of the their lives," said the offending line.

The editors decided to distribute the flawed copies and remove the "the" from the printing plate for the rest of the run—leaving a blank space. "It was too late to do anything else," a *Times* spokesman said.

Photograph: Jack Manning/New York *Times*.

A Great Financier's Infatuation: Jackie O.

The pair at *Hair:* *Did she "deliberately" woo him?*

BEFORE MARRYING ARISTOTLE Onassis, Jacqueline Kennedy courted a legendary banker so he would help her manage her money, a new book says.

Settling in New York in 1964, the former First Lady "quite deliberately" set out to win the love of 66-year-old André Meyer, writes journalist Cary Reich in *Financier,* a biography of the late Lazard Frères chief. The book, being released by William Morrow in October, quotes former World Bank president Eugene Black as saying that the widow "liked money, and she felt André would be a pretty good fellow to handle the money."

Meyer doted on her, the book maintains, and was furious when she announced she was wedding Onassis, in 1968. Onassis had called on him to ask his opinion of the match, "as though [Meyer] really were [her] father," Reich writes. But then the financier pleaded with Jackie to let him work out the marriage contract. She refused, the book reports.

Said a spokeswoman for Mrs. Onassis, "We don't comment on these books."

Storm Over a Weatherman at ABC

AFTER *Good Morning America* dropped veteran weatherman John Coleman four weeks ago, the show ran into a storm with Spencer Christian: He agreed to fill in temporarily only to find that ABC didn't seem to be playing fair with him.

Christian, a WABC-TV sportscaster, had previously learned he was in line to become Coleman's replacement, and when he was called in, "I concluded that I'd have four weeks to prove I was the guy for the job. So I agreed to do it for less than I make per day at WABC," he told *New York.*

Then he arrived at the studio and heard staffers talking about how St. Louis meteorologist Dave Murray was already signed for the permanent job—he starts this week. "I was crushed," said Christian.

He told ABC his deal was off, and when he refused to reconsider, the show's producer "gave me a very abrupt good-bye."

Finally, network officials, foreseeing a weatherless month, stepped in and upped their fee for Christian. "They convinced me it really was a 'screwup in communications," he said.

Commented one ABC executive, "Spencer we love."

Abuse Hot Line Gets Cut Off

STATE BUREAUCRATS PLAN to stop funding New York's only 24-hour child-abuse-counseling hot line—and they're using Matilda Cuomo as their excuse.

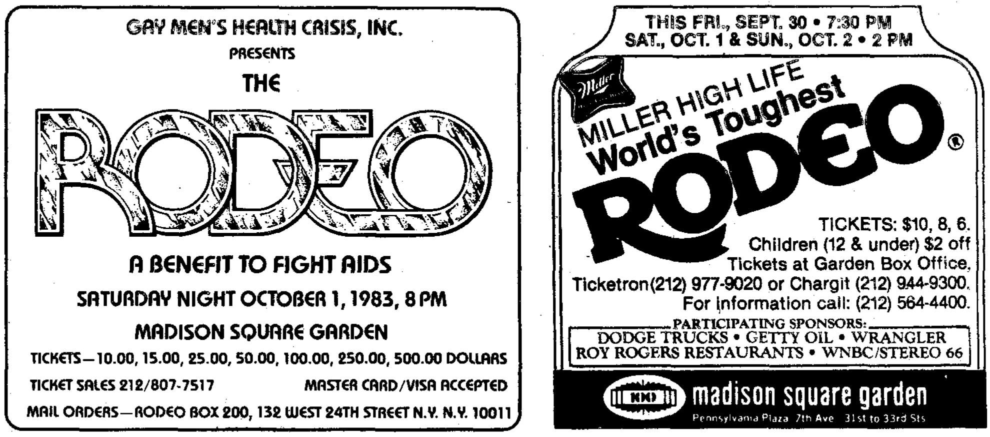
Mrs. Cuomo is co-chairperson of a state task force on child abuse, and she's been so effective, says a state Social Services Department staffer, that "a lot of other groups have approached us to work on the problem, and we will be funding them." Therefore, Parents Anonymous, whose volunteers run the hot line, will stop receiving its annual grants—$73,000 this year—by 1987.

The staffer conceded that none of the other groups plans a hot line. The state has a toll-free number for reporting child abuse, but unlike Parents Anonymous's line it wasn't designed to help parents who fear they'll become violent.

Said Parents Anonymous director Leigh Ehresman, whose service handles nearly 3,000 calls a year, "A lot of children will get hurt." Did Mrs. Cuomo know what's happened? Not until *New York* called, her spokesman said, but now she'll be briefed about Parents Anonymous's plight.

Show-Biz Notes From All Over

THE WORLD'S TOUGHEST Rodeo sold its October 1 Madison Square Garden show to the Gay Men's Health Crisis for use as an AIDS benefit. Then U.P.I. released a story about the event, and rodeo owner Steve Gander panicked. Said Harry Diaz, of the West 22nd Street-based gay group, "I got calls from him saying he was concerned about his market, which is basically Bible Belt." Consequently, the benefit's ads now merely refer to "The Rodeo"; ads for the rest of the New York run call the show by its full name and tout its sponsorship by Miller beer. "I don't want to make waves," Gander said, "but I don't want to prevent anyone from doing what they want." . . . John Lindsay, who as mayor founded the city's Office for Motion Pictures and Television, plans to give Hollywood East a new boost. He and Elizabeth Forsling Harris, the former state deputy commissioner for communication industries, are forming a group to help the city "hold its own" in attracting film and video production. Does that mean the city and state aren't doing enough? "No, but they can always use help," said the ex-mayor. His group is sponsored by the Association for a Better New York.



GAY MEN'S HEALTH CRISIS, INC.
PRESENTS
THE
RODEO
A BENEFIT TO FIGHT AIDS
SATURDAY NIGHT OCTOBER 1, 1983, 8 PM
MADISON SQUARE GARDEN
TICKETS—10.00, 15.00, 25.00, 50.00, 100.00, 250.00, 500.00 DOLLARS
TICKET SALES 212/807-7517 MASTER CARD/VISA ACCEPTED
MAIL ORDERS—RODEO BOX 200, 132 WEST 24TH STREET N.Y. N.Y. 10011

THIS FRI., SEPT. 30 • 7:30 PM
SAT., OCT. 1 & SUN., OCT. 2 • 2 PM
MILLER HIGH LIFE
World's Toughest
RODEO®
TICKETS: $10, 8, 6.
Children (12 & under) $2 off
Tickets at Garden Box Office,
Ticketron (212) 977-9020 or Chargit (212) 944-9300.
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PARTICIPATING SPONSORS:
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madison square garden
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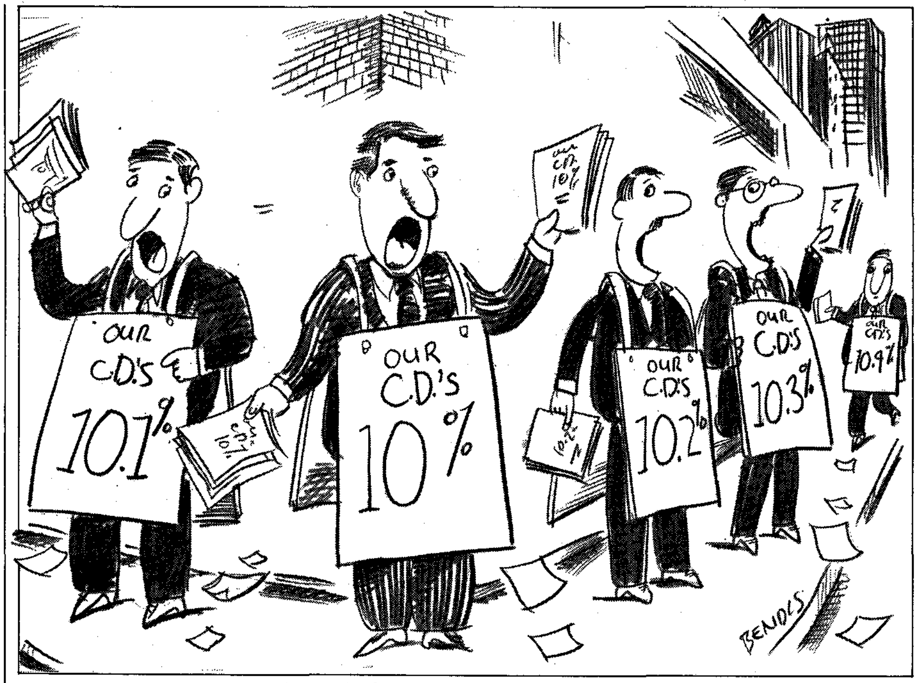
Rodeo ads: *The show's owner panicked.*

Photograph by Ron Galella.

The Bottom Line/Jack Egan

THE NEW WORLD OF C.D.'S

Deregulation Changes the Rules



Dueling for dollars: *The end of restrictions has provoked a battle among the banks.*

ON OCTOBER 1, THE FEDERAL GOVERNMENT will end restrictions on interest rates and deposit minimums for a wide range of bank certificates of deposit, setting off another wave of competition for consumer savings dollars.

This next round of interest-rate deregulation should give even small savers a chance to earn more on their deposits. But it will also force people to make some complex decisions about how long to tie up funds and what interest rate is appropriate for a particular length of time. Savers who have relied on the popular six-month certificate will be affected most. The rate for such certificates has been set weekly at .25 percent above what the United States Treasury pays on six-month treasury bills at the weekly bill auction. As of September 21, the rate on the six-month C.D. was 9.53. In October, each savings institution will be free to set its own competitive rate. Initially, these rates are likely to be somewhat higher than what has been offered under the government's formula.

Investors have parked hundreds of billions of dollars in these six-month certificates, generally rolling them over twice a year. The banks with large numbers of certificates will attempt to retain these funds, while other banks will try to lure them away with better deals. That situation should lead to some vigorous rate wars.

Since some institutions will try to lock in deposits for longer time periods, however, the best rates may not be offered for six-month maturities. Dollar Dry Dock, for example, has advertised that it will pay an extra percentage point over the treasury-bill rate for one-year C.D.'s.

Banks will have this kind of flexibility because the new deregulation affects C.D.'s with maturities of 32 days and up. Rate ceilings on certificates that run for more than 30 months were previously eliminated. The only remaining regulations cover passbook savings accounts (where over $300 billion is still kept) and short-term certificates that mature in 31 days or less.

Besides the ability of savings institutions to set competitive rates on all C.D.'s, these other changes are about to occur:

☐ The government will no longer impose deposit minimums. Currently, an individual must have at least $2,500 to qualify under law for a six-month certificate, but now banks will be free to accept smaller deposits. Citibank, for one, has announced that it will set a $500 minimum for its new six-month certificates, and this is likely to become a standard minimum (although some institutions may accept even smaller amounts). Not all banks are happy with a $500 minimum, since it costs them just as much to write a $500 certificate as it does to write one for $2,500. Some may offer higher C.D. rates for larger deposits.

☐ Maturities of certificates will vary from bank to bank. Chase, according to Fred Hammer, executive vice-president for consumer banking, will let customers select any maturity they wish, and will offer a specific rate for that maturity. Citibank, on the other hand, will standardize its C.D. lengths and offer certificates for three months, six months, and one year, and, after that, from two to five years.

☐ Penalties for cashing in a certificate early will be reduced. For certificates maturing in one year or less, the penalty for early withdrawal will be cut from three months' interest to one. For C.D.'s that mature in more than one year, the penalty will be reduced from the current six months' interest to three.

This deregulatory move in effect lets both banks and consumers tailor their savings deposits to their own requirements.

"It will give to banks and also to consumers the ability to acquire savings products that meet their individual needs," says Ronald Mandle, bank analyst for Paine Webber Mitchell Hutchins, Inc. "To use an analogy from retailing, it will be as if Macy's had a sale on blouses while Bloomingdale's had a sale on skirts."

Step-by-step deregulation of interest-rate ceilings on savings deposits has been supervised by the government's Depository Institution Deregulation Committee, headed by Treasury Secretary Donald Regan. After a slow start, D.I.D.C. in the last eighteen months has moved to do away with nearly all of the federal regulations on what banks may pay savers for their funds.

Last December, a major deregulation step took place: Banks were allowed to offer money-market accounts to people investing at least $2,500. At the same time, banks were permitted to pay interest on checking accounts in which $2,500 or more was maintained as a minimum account balance. That change finally gave the banks a federally insured product to compete against the money-market mutual funds. It set off a furious battle for deposits, with a number of institutions offering very high initial rates as a kind of loss leader to attract customers. After this initial marketing ploy, most money-market-account rates settled down at between 8 and 9 percent.

There probably won't be so much var-

Illustration by Keith Bendis.

WE'RE SO SURE THE CHASE HAS A BETTER CD, WE'LL PAY OUR CUSTOMERS $10 JUST TO LET US PROVE IT.

You Get Our Money, Even If We Don't Get Your Money.

If you're a Chase customer with a CD coming due in the next 30 days—any CD, from any bank—bring it in and show it to us. We'll not only show you a better CD, we'll pay you $10 for your time.

If you're wondering why we're so self-confident, consider this: after years of government regulation, we're now free to offer you any rate, any term and any minimum deposit on just about any CD we want.

Beginning October 3, We Can Pay Great New Rates.

With banks finally free to set their own rates, you can bet the competition for your deposits will be fierce. And we promise The Chase rates will be right up there. We can't say exactly what they'll be yet, so watch the newspapers. If you simply can't wait, many of our branches will be open late this Friday and on Saturday to let you know our new rates.

It's Your Turn To Choose The Term.

Now, at Chase, you can choose terms from 32 days to five years and anything in between.

Are you planning a wedding or expecting a big tuition bill in exactly one year, 2 months, and 5 days? Simple, open a Chase 429 day CD.

But don't expect every bank to offer this extraordinary flexibility.

Chase Minimum Deposits Are Truly Minimal.

You guessed it. Deregulation also does away with minimum deposits. But since banks prefer big deposits to small ones, some banks may keep "minimums" where they are now.

Not Chase. We'll let you lock in high rates with as little as $500. Of course, all our CDs give you the security of FDIC Insurance.

Don't Miss Out On Our $10 Offer. If You're Not A Chase Customer, It's Easy To Become One.

Sorry, the $10 offer is only good if you have an account with us. Any account: checking, savings or, of course, your current CD. (Naturally, only one $10 per household.)

If you're not a Chase customer, no problem. You can become one in minutes. And if you bring in your maturing CD, we'll be happy to pay you $10 to spend a few more minutes talking about ours.

You see, Chase has fought for years for the deregulation of CDs, and now that we've won, we can't wait to tell you what you've won.

CHASE

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Toshiba presents the first VCR that stereo buffs will find hard to turn down.

Simulated picture.

Toshiba's V-S36 gives you true high fidelity stereo with an astounding dynamic range of 80 dB. Plus 4-head tracking, front loading, 117-channel cable capability and wireless remote.

Now if this sounds too good to turn down, wait till you hear how good it sounds when you turn it up.

In Touch with Tomorrow

TOSHIBA

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Natural Tanuki

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iation in the rates being offered this time around. It's feasible to offer an extra-high rate for a few weeks, but far more costly if that kind of premium rate is made available on a certificate that runs for twelve months or longer. A bank that is too generous could find the cost of securing these funds prohibitive.

"The institutions also expect there will be far less shifting around of money from one bank to another one," says analyst Mandle. Instead, savers, for the most part, are expected to keep their money in the same bank but will reinvest in one of the new certificates at a competitive rate.

Once the ad blitz starts, to be sure, some savers may be tempted to switch their accounts to a different institution to get a higher rate. But unless the differential is significant, this is not a very wise choice. The interest lost during the days it takes to move money from one bank to another could wipe out what would be gained from a slightly higher rate.

More important is to pick the right maturity for a C.D. The longer the term of a certificate, the higher the rate will usually be. That's because a saver expects to be paid for taking the risk of locking money up for a long period of time. If the investor expects interest rates to come down, it's smartest to lock in the current rate for as long as possible. However, if rates are expected to climb, the best strategy is to keep money in a shorter-term certificate. When it expires, the money can be reinvested at that higher rate.

For example, when inflation and interest rates soared in 1980 and 1981, individuals who kept their savings in a bank six-month certificate or a money-market fund were able to earn 16 percent or more, while savers who had committed themselves to multi-year savings certificates were earning less than 8 percent.

Investors should be aware that the record of even the best forecasters in predicting the course of interest rates has not been very good. And given the volatile pattern of the last few years, it is too risky, in my view, to buy a C.D. with a maturity of more than one year. The six-month C.D., which many individuals have grown used to, makes the most sense right now. The maturity is convenient, requiring a rollover only twice each year. The six-month certificates issued in October should yield about 10 percent, and the length of the certificate is short enough to prevent the average saver from being stuck for very long if rates rise significantly. In other words, the six-month certificate is a good way to maximize interest income without having to climb very far out on a limb in predicting the direction of interest rates. ■

Ring out the old name...

(National Bank of North America)

Ring in the new!

Welcome to National Westminster Bank USA

National Bank of North America is now National Westminster Bank USA.

Four years ago, we became part of one of the world's largest banking groups. The change in our name symbolizes this affiliation and our expanded ability to offer improved banking services. These include our full range of deposit and loan services, the advantages of 24 hour Teller Beam® banking machines, and discount brokerage.

24 Hour Banking **Teller Beam®**

Our customers still enjoy the security of dealing with an established, FDIC insured, American bank; one which has an $85 billion world-wide connection. It also means our customers continue to deal with our competent staff, who offer quality personal service and banking expertise.

So, ring out the old name...ring in the new. Welcome to National Westminster Bank USA.

National Westminster Bank USA
Member FDIC

An American Bank with World-Wide Resources

A member of the National Westminster Bank Group

On Madison Avenue/Bernice Kanner

THE BOTTOM LINE

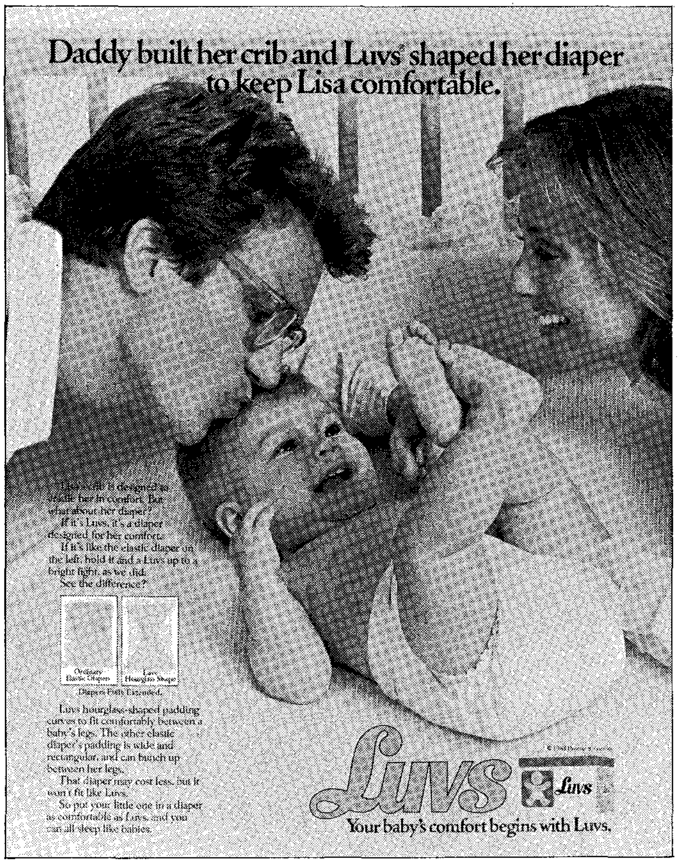
Diaper Wars

IF YOU'RE OLD ENOUGH TO READ THIS, chances are you've never personally experienced the subject. But it's the rare baby nowadays who doesn't know about Pampers, Huggies, Luvs, or some other disposable diaper from first, well, first-cheek contact.

Twenty years ago, cloth had a firm hold on babies' bottoms, and synthetics didn't even figure in a diaper-delivery man's nightmares. Then came the first discardable stuff—crude, pulpy pads that were a (relatively) teensy, $10-million business. Today, cotton diapers are like dial telephones: They're still around but fading fast. And those diapers concocted of rayon, plastic, and fluff make up a thriving $1.7-billion-a-year industry. Led by pioneer Pampers, with a 40 percent market share (Luvs has a 20 share, Huggies 15 to 17, and private labels the rest), the disposables account for three of every four diaper changes, clearly dominating the nursery.

The nursery is crowded and lucrative. Figure on 9 million babies getting changed six to eight times a day for, say, 24 months. That's a bottom line of at least 42 diapers a week, or 2,184 a year—some 15-billion diapers a year in all, reckons Procter & Gamble, which makes both Pampers and Luvs. (Outfitting a baby in the former costs about $1 a day, the latter $1.25. Huggies set an infant's family back $1.20 a day, some private labels 85 cents.) Exceptional profits are piling up with all those diapers. Companies net 9 to 10 percent on disposable diapers, as opposed to 3 to 4 percent on some food items, says Smith Barney analyst Jack Salzman. Worldwide, diapers account for 17 percent of Procter & Gamble sales but an estimated 22 percent of its profits.

No, this is not a market to sniff at. And despite the need to invest millions in manufacturing equipment, more than twenty companies have tried—and failed—to cash in on it. Borden dropped White Lamb in the sixties because of the cost of educating the market. International Playtex folded Dryper when Pampers took over the market. Scott Paper spent millions giving birth to the babyScott, Scott Tots, and Raggedy Ann and Raggedy Andy diaper lines only to bury them soon after. Union Carbide dabbled in disposables; International Paper failed with Freshabyes, née Flushabyes. Kimberly-Clark, so successful with Huggies, did away with the earlier Kimbies—they leaked. And Johnson & Johnson threw in the diaper on Chux and its Johnson's disposables in 1981. By 1978, the company had corralled about 20 percent of the market but began to lose ground when the snug-fitting Huggies and Luvs appeared.


Daddy built her crib and Luvs' shaped her diaper to keep Lisa comfortable.

Lisa's crib is designed to cradle her in comfort. But what about her diaper?

If it's Luvs, it's a diaper designed for her comfort.

If it's like the elastic diaper on the left, hold it and a Luvs up to a bright light, as we did.

See the difference?

Ordinary Elastic Diapers
Luvs Hourglass Shape
Diapers Fully Extended.

Luvs hourglass-shaped padding curves to fit comfortably between a baby's legs. The other elastic diaper's padding is wide and rectangular, and can bunch up between her legs.

That diaper may cost less, but it won't fit like Luvs.

So put your little one in a diaper as comfortable as Luvs, and you can all sleep like babies.

Thoroughly modern baby: *Disposable diapers dominate the nursery.*

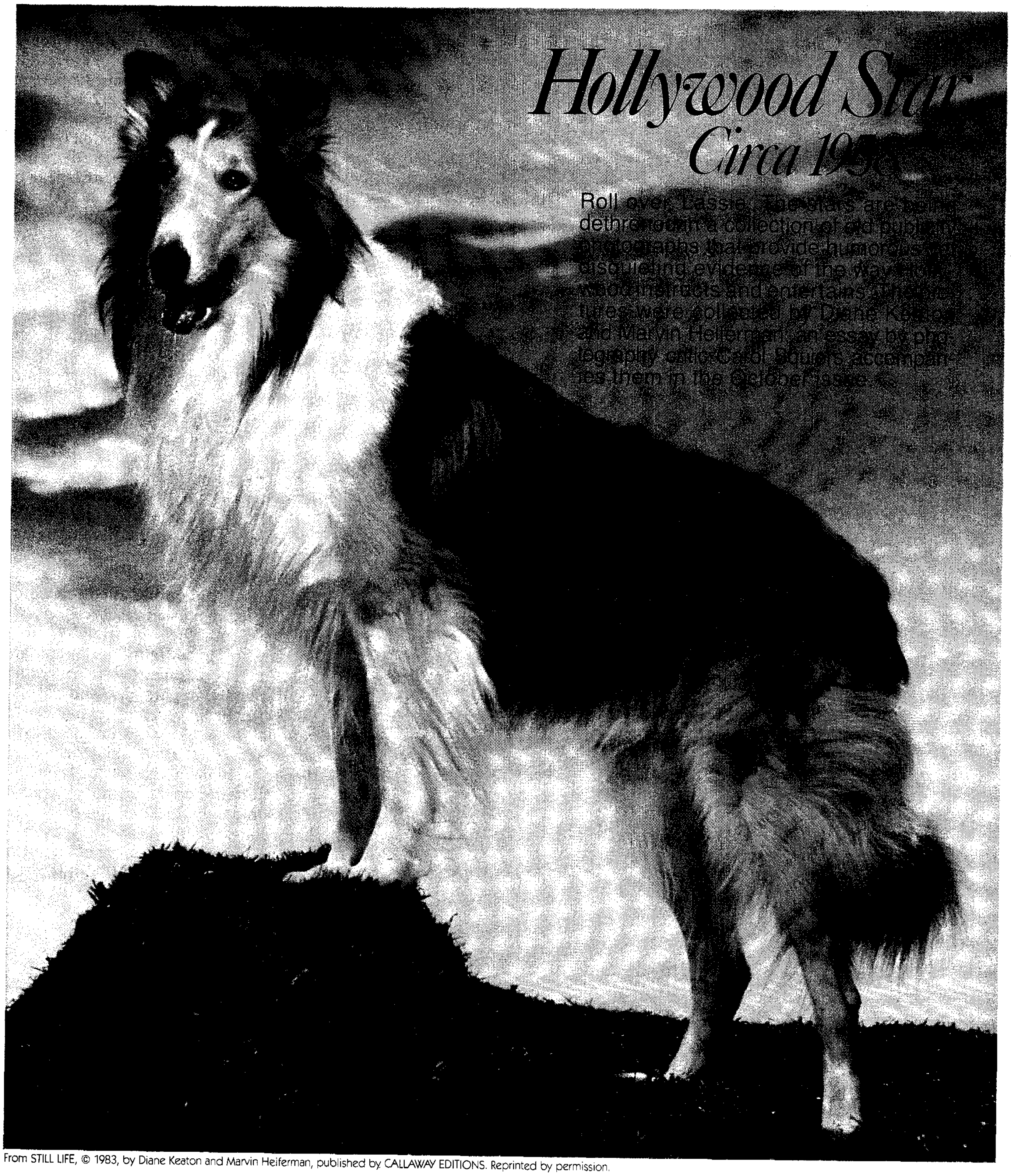
Procter & Gamble changed the world of diapering when it allocated more time and money to develop Pampers than Ford spent on the first automobile. Pampers were introduced in 1961, after a loving grandpa, who also happened to be a P.&G. engineer, changed the cloth diaper on his first grandchild. There had to be a better way, he decided. Indeed, parents had always complained about the odious laundering, folding, and storing of cloth diapers. Those who used delivery services griped about shortages in the clean bundles and about the torn, thin, and stained diapers delivered. Worst of all, P.&G. research found, the cloth diapers bunched up and failed to keep babies sufficiently dry.

P.&G. determined it could profit by creating an alternative diaper, but its first effort failed miserably. Dallas parents overwhelmingly rejected it—the elasticized plastic pants were as hot as a Turkish bath. Six months at the drawing board produced a new design that moms (and presumably their babies) loved. Consumers also helped pick the name. They nixed Tenders, Dri-Wees, Tads, Winks, Solos, and Zephyrs. Pampers, these parents indicated, best conveyed the feeling of tender loving care they wanted for their babies.

But they were still too expensive, parents said. In answer, P.&G. introduced a cheaper diaper, and this time gave birth to a new industry. By 1976, almost half the babies in America were wearing Pampers.

Disposables are not, as one might expect, made of paper. They're triple-decker synthetic "sandwiches" made up of an inner non-woven liner, a middle pad of fluffed fibers, and an outer sheet of polyethylene that acts as a waterproof pantie. Some are rectangular (they look like squashed pillows); others are tapered into what the industry calls "an hourglass shape" (*those* look like large butterflies).

With a market established and growing, "new" and "improved" were sure to follow. Soon there were new sizes of Pampers, including a version for premature infants, and new absorbencies. Tape fasteners replaced pins. Last year P.&G. added "stay-dry gathers" (the ads never say "elastic") for "all-around wetness protection." In addition to upgrading Pampers, in 1976 P.&G. introduced Luvs, a "premium-performance, premium-priced diaper" with a contour shape and, yes, "leg gathers," which "provide excellent containment, comfort, and fit." Luvs is currently testing double-plastic diapers with reusable fasteners in Michigan; Huggies, which came out in 1978, is planning refastenable tapes; and engi-



Hollywood Star Circa 1950

Roll over, Lassie. The stars are being dethroned in a collection of old publicity photographs that provide humorous and disquieting evidence of the way Hollywood instructs and entertains. The pictures were collected by Diane Keaton and Marvin Heiferman. An essay by photography critic Carol Squiers accompanies them in the October issue.

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VANITY FAIR

OCTOBER 1983

A CONDÉ NAST PUBLICATION

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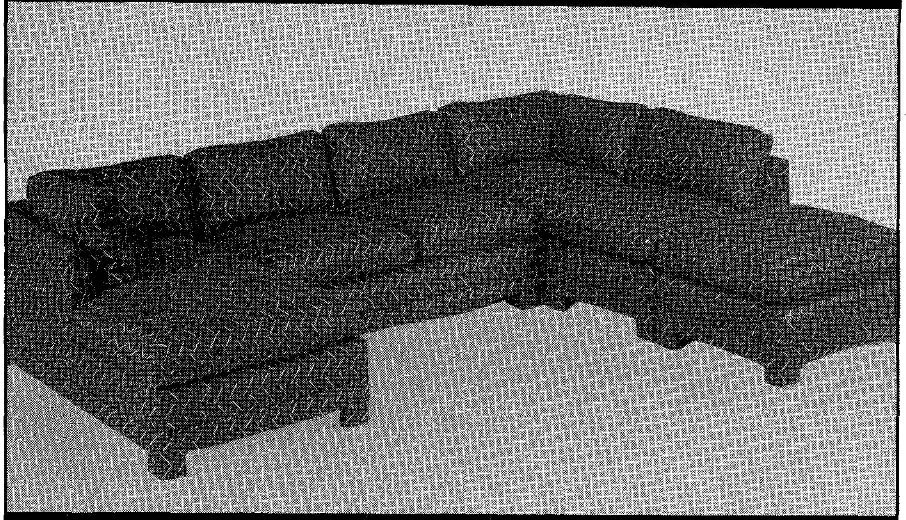
Create your own environment.



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neers in diaperland are trying to create a totally biodegradable diaper. The disposable-diaper market grew 12 percent in 1978, 10 percent in 1979, 12 percent in 1980, and 7 percent in the last two years.

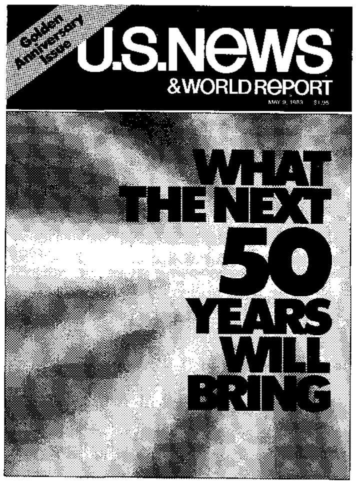
But the boom times may soon be over. Salzman, of Smith Barney, predicts unit growth of only 4 to 5 percent a year by 1987 because the birthrate has slowed down and the disposable-diaper market has been saturated. Then, too, fluff-pulp prices are on their way up, which will send profits down. And the cloth-diaper people, represented by the National Institute of Infant Services, hope for a comeback. Their latest assault: the recent Great American Diapering Symposium, at which a renowned pediatrician speculated that the odds for diaper rash might be greater with disposables because of "the orchid-hothouse effect"; a clinical-nurse specialist attested to cloth's greater absorbency; an environmentalist pointed out the hazard posed by 13 billion—or about 540,000 tons of—synthetic-diaper liners a year; and Cotton Inc. presented the case for naturalness and America's "attitudinal preference" for cotton. "If cotton were a person," said market-research director Marvin Grant, "he'd be friendly, pleasant, sincere, loyal, family-oriented, and cheerful. The competitive fabric would be unfriendly, impersonal, and cold."

"We've been beset by a barrage of national TV advertising promoting the advantages of the so-called disposable diaper," said institute director John Shiffert. "Cotton diapers are considered by many to be better for the baby, less hazardous, and more easily disposed of. And they're cheaper, and cooler in the summer. There's a rebirth of interest in cotton-diapering among the well educated," Shiffert claimed.

But the institute is a David against the Goliath marketers of disposables. The cloth-diaper business is "an industry of small units," Shiffert conceded. "When we advertise, it's often modestly."

On the other hand, the disposable-diaper people spend a lot of money on marketing. Some is allotted to infiltrating hospitals with sample packs for new moms, some to retailers for trade allowances that ensure shelf space. But the bulk—more than $60 million annually—goes to advertising. It's an unusual market in that the target audience changes every two to two and a half years. "There's very little brand loyalty from one pregnancy to another. We just can't count on the reputation we made five years before," says Fred Lamparter, management supervisor of Huggies at the Ogilvy & Mather ad agency. "Even during the time the one child is in diapers, there's relatively low brand loyalty, with mothers constantly trying new products."

Commercials with babies are among



“Life can only be understood backwards; but it must be lived forwards.”

Kierkegaard

It is very much in keeping with the purpose and character of U.S.News & World Report that its 50th anniversary issue should look ahead, not back. This forward-looking approach to analyzing major events and issues in terms of their likely impact on readers' lives is the key to this magazine's enduring success. It was a brand new publishing formula in 1933. It is still unique today, still our reason for being. It is what makes—and will continue to make—U.S.News utterly relevant to thinking people in any and every decade.

Our golden anniversary issue dated May 9, 1983, carried a special 46-page supplement on “What the Next 50 Years Will Bring.” In it, U.S.News editors and futuristic art previewed what life will be like in the 1990s and beyond.

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We view our past and present as prologue to an even more successful future. Today, we have a healthy circulation rate base of 2,050,000 and our June 1983 ABC Statement shows a bonus to advertisers of more than 62,000. Our total reading audience in 1983 Simmons numbers almost 9 million affluent, responsible men and women.

Both advertising pages and revenue for the first half of this year are up over the same period of 1982. Advertising in our anniversary issue alone racked up more pages than any other single issue in the past decade. Its PIB ad revenue of some $4.5 million was the highest of any issue in our history.

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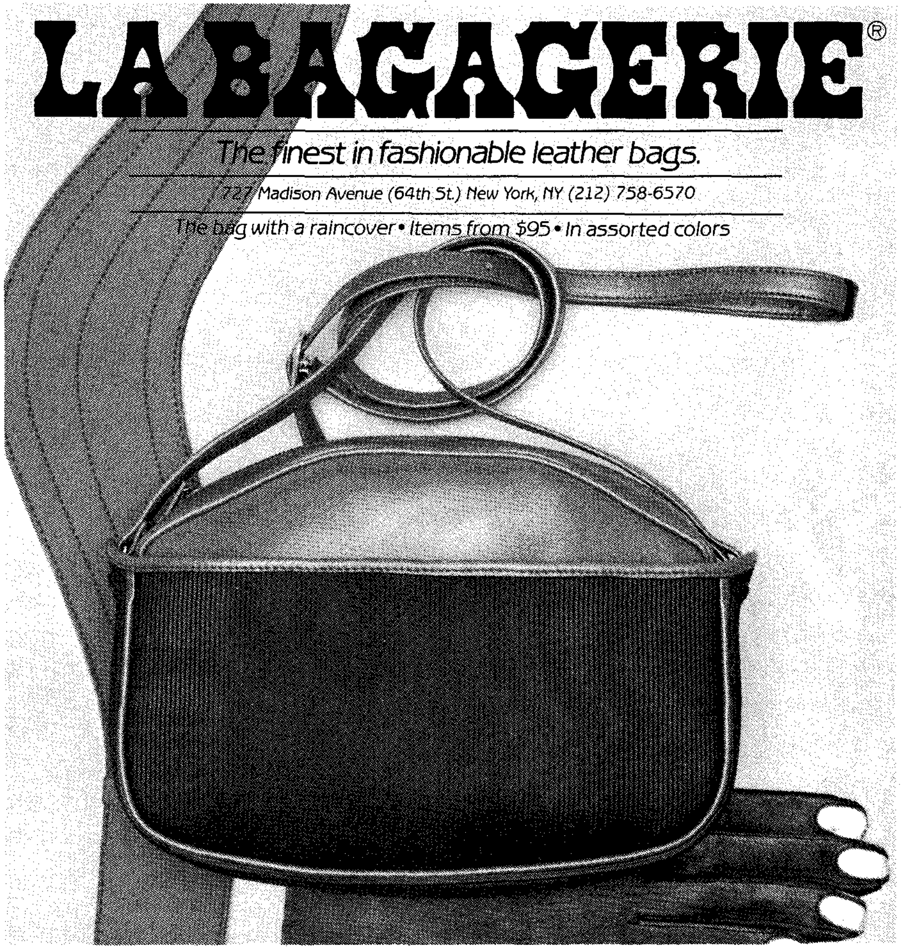

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the most widely recalled and admired, and here's one instance in which the baby is more than a prop. No TV censor says babies can't be shown being diapered in commercials, but advertisers avoid it. European diaper commercials often show wet rear ends. American ads never do. Advertisers here frequently use blotter demonstrations of the Bounty "quicker picker-upper" variety. The fluid used is usually a clean, pretty blue.

Through the years, P.&G. has claimed in its ads that Pampers keep Baby drier than cloth, using its traditional slice-of-life lady (or ladies) talking to the camera (or each other) and a blotter demonstration. But after the elasticized band (pardon, "leg gathers") was stitched in, P.&G. added an animated stork to its real-life commercials and took off after bargain diaper brands without gathers, which "can gap and leak." Pampers, on the other hand, offer "wetness protection right down to [his or her] toes. Now, that's a real bargain," the spots conclude.

Pricier Luvs shows both parents lavishing the best on their prince or princess. (Including Dad just sets a tone: Diaper buying is still overwhelmingly women's work.) Dad claims that "keeping him comfortable's far more important than anything we could do for ourselves." That's obviously aimed at the selfless set—older parents, perhaps? All end with the catchy lullaby "Your baby's comfort begins with Luvs . . . Luvs."

Then there's the Huggies approach. "To not have parents in a diaper ad is almost heresy," says Ogilvy & Mather's Lamparter. Huggies commits it. Jill, a tearfully unhappy toddler, is a cheerleader with little to cheer about when the commercial opens to sad music. "That's because she's wearing one of those diapers that leak," we learn. Outfit her in a Huggies, change the music, and suddenly she's leading the cheers. In other spots, toddlers play the piano, perform soccer feats, paint, pull rabbits from hats, teach class, and—in honor of Justice Sandra Day O'Connor—one infant "judge" throws down her law books in disgust.

The ads—and the inherent convenience of the disposables—buoy the market. But before the baby boom goes bust, manufacturers apparently want to broaden the market by introducing disposable undergarments to the older consumer. P.&G. has already raked in $100-million from worldwide sales of Attends, for the elderly incontinent. Kimberly-Clark's Depend becomes nationally available this week. Then, too, there's always the horse market: New York and Chicago have threatened that carriage horses may soon be required to wear diapers. And if New York's dog law doesn't work, perhaps there could be Puppy Luvs. ■

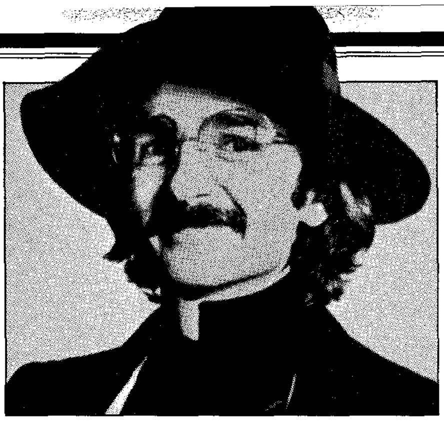
IN AND AROUND TOWN

By Ruth Gilbert

September 26 through October 5

S	M	T	W	T	F	S
	26	27	28	29	30	1
2	3	4	5			

In a rare pairing up, Don Rickles and Debbie Reynolds are the stars of the Westbury Music Fair September 28 through October 2. "New York City Firefighters and Their Art" is the title of a fine exhibit in the lobby of 2 World Trade Center October 4 through 10. And the Light Opera of Manhattan opens its fifteenth season with Gilbert and Sullivan's feminist operetta, *Princess Ida,* September 28.



Father, Dear Father

Who wears a black hat, cape, and cowboy boots (which you can't see here)? When you last saw Don Novello, he was Father Guido Sarducci on the original *Saturday Night Live.* And now he's back, at Caroline's, September 27 through October 2.

Ruby Sundays

Wendy Morgan is seen below as Ruby, the central character in *Pictures,* a seven-episode mini-series about the British film industry during the flapper era. It opens the new *Masterpiece Theatre* season October 2 at 9 P.M. on Channel 13. Malcolm Jamieson plays Ruby's boyfriend.

Glass Notes

The Next Wave Festival, at the Brooklyn Academy of Music, opens October 4 with *The Photographer,* by Philip Glass (below). The work is an exploration of the life of Eadweard Muybridge, known for his sequential-photograph studies.

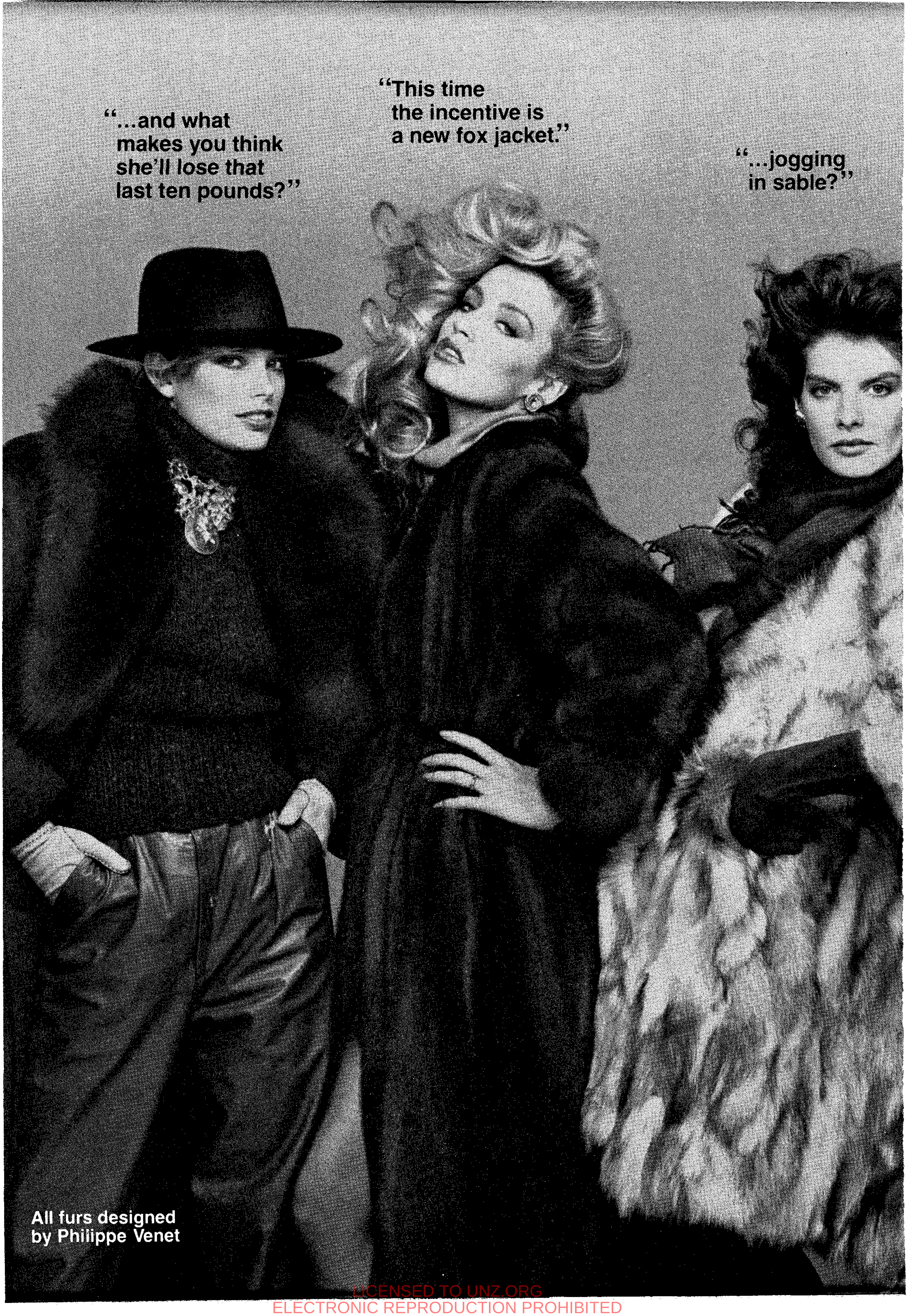
Rock in a Hard Place

Above, Jimmy Justice and Annie Golden in a scene from *Dementos,* a rock-'n'-roll musical-theater event opening October 4 at the Production Company's theater. It uses rock, pop, and reggae too, and tells of the closing of a welfare hotel.

3,389 Singular Sensations

Above, the present cast of the longest-running show in Broadway history—need we tell you it's Michael Bennett's *A Chorus Line*? On September 29 it plays for the 3,389th time, surpassing *Grease,* which ran only 3,388 times, poor thing.

Photographs: top right, Isabel Carlota Rodriguez; center right, Anita Feldman Shevett; bottom, Martha Swope.


"...and what makes you think she'll lose that last ten pounds?"
"This time the incentive is a new fox jacket."
"...jogging in sabie?"

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"She says it
keeps her warmer."

"What did he
say *then*?"

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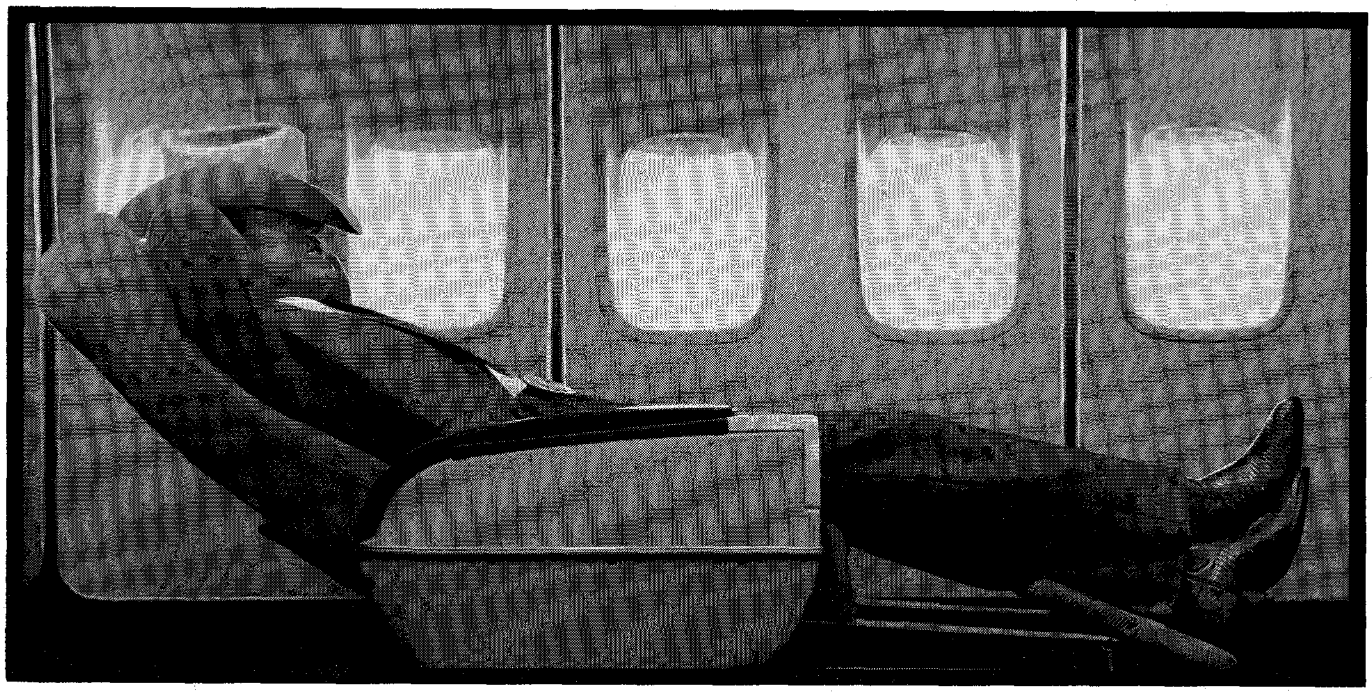

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NEW YORK

Taking Syria Seriously

By Michael Kramer

Now Assad is the Mideast's little big man.

AND NOW THERE IS ONE: HAFEZ ASSAD, THE PRESIDENT of Syria, the man to reckon with, the Middle East's hardest hard-liner, is the ultimate survivor. Since taking power, in 1971, Assad has outlasted four Israeli prime ministers, an equal number of American presidents (and six secretaries of state), two rulers of Egypt, a Saudi monarch, and an Iranian shah. Only the little king, Hussein of Jordan, has been around longer. But Hussein is a follower, a cautious centrist whose major concern is keeping his head down. Assad, on the other hand, likes nothing better than to stick his up.

Today, only a year after the Great American Peace Plan, it is Hafez Assad, not Ronald Reagan, who is calling the shots. It is Assad who is dictating the events in Lebanon, and the question is not whether the United States will put him in his place but whether *he* will permit America an honorable exit.

Various friends and enemies have described Assad, who is in his mid-fifties, as taciturn, reclusive, austere, prudent, and careful. No one says he is reckless, and he isn't a "crazy" like Qaddafi (although the two men are close, and Libya has approximately 600 troops at Assad's call).

Search the memoirs of world statesmen and there aren't more than a handful of Assad anecdotes. Search Henry Kissinger's and the impression is one of respect: "I have known negotiators who put one foot over the edge," says Kissinger. "He was the only one who would actually jump off the precipice, hoping that on his way down he could break his fall by grabbing a tree he knew to be there." Kissinger got it right long before it became obvious: In the Middle East, there can be no peace without Syria—meaning without Assad. Without Assad, Syria would probably still be an insignificant backwater. Syria is a country the size of North Dakota with about 10 million people that borders Turkey, Iraq, Jordan, Israel, Lebanon, and the Mediterranean. Throughout history, it (as well as many of its neighbors) has been a playpen for the world's great empires: Egyptian, Hittite, Babylonian, Assyrian, Persian, Hellenistic, Roman, Arab, and Ottoman. One would expect a national inferiority complex. In fact, as one former Syrian president says, "50 percent of the Syrians consider themselves national leaders, 25 percent think they are prophets, and 10 percent imagine they are gods." And they are all led by Hafez Assad, who wants nothing more than to be one of the world's leading power brokers.

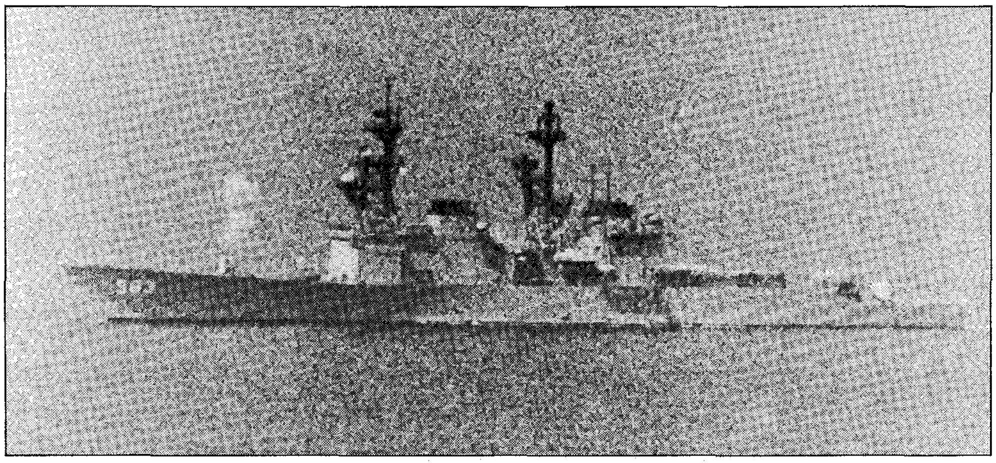
With Qaddafi: *No one calls Assad reckless.*

Photograph by Nogues/Sygma.

At one time or another, Assad has sided either with or against the P.L.O., Jordan, Egypt, and almost every Muslim and Christian sect in the region. He is the quintessential political pragmatist. He has no permanent friends, no permanent enemies, just permanent interests.

Assad's first attempt to seize control of Syria, in 1969, was thwarted by the Soviets. Assad was considered too independent, and the Russians threat-

"...Assad is what he appears to be–a no-nonsense



The U.S.S. *John Rodgers:* *America has the warships, but Assad has all the cards.*

ened to cut off military and economic assistance if Assad succeeded. Today, Syria has a friendship treaty with the Soviets, and Assad is a favored Moscow client.

Assad's emergence as the Middle East's key player is attributable to his own militancy and intransigence and also to the retrenchment of others: Egypt's Hosni Mubarak is still consolidating his presidency, and the price of Cairo's peace with Israel has been its forfeiture of Arab leadership; Iraq is bogged down in Iran, or vice versa; and, as ever, Saudi Arabia's rulers fear for their throne—so much so that they bankroll Arab states in exchange for a promise not to support a Saudi revolution. Assad listens to the Saudis—but only when it suits *his* purposes, a fact revealed most clearly two years ago when he single-handedly scuttled the Saudi peace plan by refusing to attend the Fez summit.

Even Israel is now in retreat. Collectively, the Israeli public is suffering its own Vietnam syndrome, a result of Menachem Begin's having overreached in Lebanon last summer. There is little if any consensus for a renewed Israeli presence in or near Beirut. And Yitzhak Shamir, the prime minister designate, who only barely beat David Levy for the job, is too eager to stretch his caretaker stewardship into a Begin-like rule to move back into the quagmire. Israel, it seems, is perfectly willing to settle for control over southern Lebanon as the surest way of protecting northern Israel. And unless he proves to be a lunatic, Assad is probably too savvy to muck with Israel's occupation when he is on the verge of claiming most of the rest of Lebanon for himself.

Which leaves Hafez Assad against the United States—a dream come true for an Arab leader eager to assert his preeminence. And it's a nearly risk-free venture, since Assad is using a surrogate, the Druse of Lebanon, to do his dirty work.

WHAT DOES ASSAD WANT? LEBANON—OR AS much of it as he can get. His reasons are historical and personal.

Syria's present boundaries are largely artificial, the result of a French mandate that carved Lebanon out of it in 1946, a division Assad would like to erase. Assad frequently stresses the "historic indivisibility" of the two nations, and he once said "it is difficult to draw a line between Lebanon's security in its broadest sense and Syria's security."

In an even broader sense, Assad argues that the jumble of nations created after the colonial period is a recipe for instability and that the Arabs can advance only if they unite in a single nation. The merger of Syria, Lebanon, and Palestine (to include both Israel and Jordan) would be the heart of the "Arab nation." This is not only Assad's creed. Syrian textbooks, for example, resolutely refuse to label other Arab countries "states." They are instead described as "regions" of the Arab homeland.

Personally, which is to say politically, Assad's rule would be solidified, possibly forever, by annexing Lebanon. Assad may appear omnipotent to the outside world—immune to internal pressure—but in fact his reign has always been in jeopardy.

In Syria (and in Lebanon too) there are as many causes as there are guns, and alliances are made and broken as easily as dinner dates. The mentality of "I against my brother; my brother and I against my cousins; my brother, I, and my cousins against the other families" has been the rule for centuries.

On the religious level, Assad's Alawite sect, a secretive Shiite Islamic community that blends nature worship and Christianity with Islam, makes up only 12 percent of the Syrian population. The Sunni Muslim majority has been at odds with Assad since he came to power. The Sunnis consider themselves the sole exponents of pure and orthodox Islam—and it is not uncommon to find pictures of the Ayatollah Khomeini in Sunni homes. The Shiite-Sunni schism that divides the entire Islamic world dates to a seventh-century dispute over the succession to the prophet Mohammed. As pervasive as this difference is, the present Alawite-Sunni split arises more from class and regional friction than from theological disagreement. Like Assad, most Alawites are from peasant backgrounds, and the Sunnis disdain the Alawites for their rural accent and supposedly unrefined manners.

The Sunnis in Syria feel dominated by the minority Alawites, a clever perception, since they are. Assad has done little to appease them; on the contrary, he has allotted most government and army positions to his co-religionists. A group of anti-Assad Syrians known as the Muslim Brotherhood (which Assad says is "somehow linked to the United States") has staged demonstrations for years. Major violence erupted in 1973, in 1980, and again last year when Assad sent troops to several cities to put down an incipient rebellion. It is estimated that at least 20,000 people were executed or arrested. Since the '80 clash, Assad has greatly expanded his internal-security apparatus, which is mostly under the command of his brother, Rifaat. Assad is what he appears to be—a no-nonsense dictator who understands the use of absolute power.

Especially since Syria failed to reclaim the Golan Heights from Israel after the 1973 Yom Kippur War, Assad has found it necessary to use Pan-Arabism to galvanize his people and maintain his grip. As part of his strategy, Assad moved into Lebanon in 1976 to cool the civil war between the Christian right and the Palestinian left—an operation the United States welcomed at the time. Syria's objective was to prevent the partitioning of Lebanon. Such a division not only would have flown in the face of Pan-Arabism but would probably have resulted in the creation of a Palestinian-led state on Syria's western border. Assad has enough trouble with the Muslim Brotherhood without the additional headache of an Arab neighbor that could be expected to urge Syrian Muslims to revolt against their Alawite dictator.

Assad aided the Lebanese Christians, but only so far. If he had helped them to totally defeat the Palestinians, he would

Photograph: Wide World

dictator who knows how to use absolute power…”

have given up both his claim to Pan-Arab leadership and his position as a champion of Palestinian rights. So Assad simply stayed. By controlling Lebanon and the P.L.O. with his army, Assad made it clear that any comprehensive Middle East peace settlement would have to address his concerns.

In important respects, the aftermath of Israel's 1982 invasion of Lebanon was tailor-made for Assad. The P.L.O.'s expulsion from Beirut has resulted in a new, more militant P.L.O. leadership that owes its existence to Assad's support. American pressure and domestic discontent forced Israel's withdrawal from Beirut last month—and Syria hasn't moved an inch.

Despite Syria's presence, the current conflict might well have been avoided had Amin Gemayel been more accommodating. Power in Lebanon has been shared for years—a reflection of the religious division. But President Gemayel has ignored the old rules since coming to office. And to make matters worse, he has infringed on the Druse's traditional control of the Shuf Mountains, east of Beirut. Whether Gemayel was pressured into his stance by the hard-core Phalangists around him is beside the point. By refusing to broaden his government, Gemayel made war inevitable.

Shamir, Levy: *Too preoccupied to move back into the quagmire.*

WHAT NOW?

When Eisenhower sent the marines to Lebanon 25 years ago, he did so “despite the risks involved,” because of his concern for “the integrity and independence of Lebanon.” A few senators objected: Mike Mansfield warned of “momentous consequences,” and John Sherman Cooper worried that the region's long-standing divisions could not be “bottled up or settled by force.” Substitute Reagan for Eisenhower, add a few present senators, and the arguments are identical today.

Then as now, the Congress was basically supportive. America achieved its objective then. It may not now. This time, it is Syria, not the United States, that is in the driver's seat, and Assad has three options:

First, he can agree to a cease-fire. Presumably, the Druse would retain the Shuf and Amin Gemayel would bring his opponents into the government. The marines would then leave, and Israel and Syria would remain where they are, a de facto partitioning of Lebanon having been effected.

Second, Assad could insist on the formal cantonization of Lebanon, a decentralization on the Swiss model that would largely resemble the de facto result of Option One.

Third, Syria could urge its Druse allies to push into Beirut—or could do so itself if the Druse prove reluctant. This option would establish a Syrian client state, Assad would be king of the hill, and the Soviets would become a major factor in the Middle East once again.

Option One or Two would leave Ronald Reagan beholden to Assad, and the Syrians could then play with both major superpowers. And all this could be accomplished without Assad's testing America's resolve or risking an (unlikely) Israeli re-entry beyond the Lebanese territory it already controls. Option Three offers Assad the greatest opportunity—both for the political result that would be achieved and for bragging rights. Syria would acquire North Vietnamese status, a nation that actually beat the United States (assuming of course that America didn't escalate beyond naval bombardment in an effort to win).

What will Assad do? “We know as little about his thinking as we ever have,” says a senior State Department official. “All we do know is that the Russians are urging him to tweak us as best he can and that he'll push right to the brink before deciding whether to cross it or pull back.”

“No matter how you view it,” says Daniel Pipes, a prescient Harvard Middle East expert, “Lebanon is lost. Assad could agree to a cease-fire, either out of the goodness of his heart or after a military stalemate. Or he could agree to a cantonization, but in either event he'd reserve the option to go for it all once the United States left. And he'd probably exercise that right sooner or later, especially since Israel isn't going to stop him and because once the marines go home they're not going to come back. So he loses nothing by waiting, by agreeing to a cease-fire, no matter how much he'd like to beat the United States.”

Ronald Reagan says that without a cease-fire his Middle East policy will collapse. So might his re-election prospects. If Assad provokes the marines, will Reagan fight or cut and run? Either course could prove disastrous in an election year, the more so if the marines fight, because America's vital interests are *not* at stake in Lebanon. The United States could go to the source—it could bomb or invade Syria—but pride won't wash as a reason to commit American forces. Retaliation would do, but it is unlikely that Syria (or its Druse surrogates) would go so far as to justify Reagan's pulling out all the stops. In almost any scenario, America's military options are virtually nonexistent. Reagan's hope is that bluster and artillery will stop Assad. They may, but only if Assad *chooses* to be intimidated and decides to retreat until the marines leave.

At the very least, Hafez Assad has already changed America's Mideast policy. No one talks of peace plans anymore, or of political breakthroughs. America's immediate goal, its only goal for the moment, is to avoid American bloodshed in Beirut.

When the latest Mideast dust finally settles, and it will sometime, the players will dream their old dreams and the shuttles will fly. But something will have changed. As the attention of the world turns to Washington, a practiced eye will remain riveted on Damascus. Not bad for Hafez Assad, a man almost no one took seriously a year ago, a man everyone takes seriously today. ■

Photograph by Lochon/Neumann/Gamma-Liaison.

How to Avoid LOVE AND MARRIAGE

By Dan Greenburg and Suzanne O'Malley

Adding Spice to Daily Marital Life

Let's face it: Living with somebody, no matter how wonderful you thought he or she was initially, is boring. Doing the same old things, day after day, saying the same old things in the same old way—what can you do to liven things up?

Well, one thing you can do is to flavor communiqués to your mate with wit, humor, irony—and, yes, even sarcasm. Wit, humor, irony—and, yes, even sarcasm—are to a bland conversation what MSG is to food. How dull it is to ask for the salt, day after day, by saying, "Would you please pass me the salt?" How much more interesting it is to rephrase it thus: "Would it be too much to *ask* for you to pass me the salt?"

Get the idea?

Words of Endearment

As a married person, you will learn a new use for tender words of endearment like "honey," "sweetheart," or "darling." Married people's use of such words is far different from that of single people. For example:

1. "*Honey,* would you take out the garbage?"
2. "*Sweetheart,* do you *have* to smoke at the table?"
3. "*Pussycat,* please don't touch me there."

Married people's use of terms of endearment is far different from that of single people. For example: "*Honey,* would you take out the garbage?"

In Sickness and in Health

1. *What to do if your mate gets sick:* Be very solicitous for the first two hours. Insist that your mate get into bed, and take his or her temperature. Offer to make breakfast and bring it to your mate on a tray, but then forget and cause your mate to remind you repeatedly to do what you offered until you can get justifiably irritated at what you perceive as nagging. Then stomp into the kitchen, throw various utensils noisily around, stalk back to the bedroom, and serve the meal, bristling with resentment and belittling the severity of your mate's affliction.

2. *What to do if you get sick:* Exaggerate all your symptoms. If you have a mild sore throat, pretend you can't speak at all. If you have a cold, pretend it's the flu. If you have the flu, pretend it's pneumonia. If you have a mild stomach ailment, pretend it's something worse.

Complain that your mate is ignoring you, that you take much better care of him or her when the situation is reversed. Ask your mate to do absolutely everything for you, especially things you can do yourself.

If all of the above doesn't work, get sicker.

3. *What to do if you're both well:* Become a health-food-and-exercise nut. Do an hour's worth of calisthenics every day in your bedroom before arising and before retiring—preferably while your mate is trying to sleep.

Pop at least a dozen vitamins at every meal. Announce you are cutting out all unhealthy foods from your diet. Refuse to have the following in your home: lamb, ham, pork, bacon, steaks, hamburgers, shrimp, lobster, eggs, white bread, sugar, salt, caffeinated coffee, decaffeinated coffee, caffeinated tea, decaffeinated tea, cake, cookies, ice cream, all canned foods, and anything made with preservatives. Read aloud the ingredients on the label of anything your mate brings home, and sneer. If your mate suggests that you eat any substance you believe to be unhealthy, stare in shock and say, "So, you're really trying to kill me, aren't you!"

Proper Attitude Toward Parents and In-Laws

1. *How to treat your mate's parents if your mate adores them:* Accuse your mate of being unhealthily tied to them. Point out any of their shortcomings that your mate might have missed. Mention these shortcomings often. Com-

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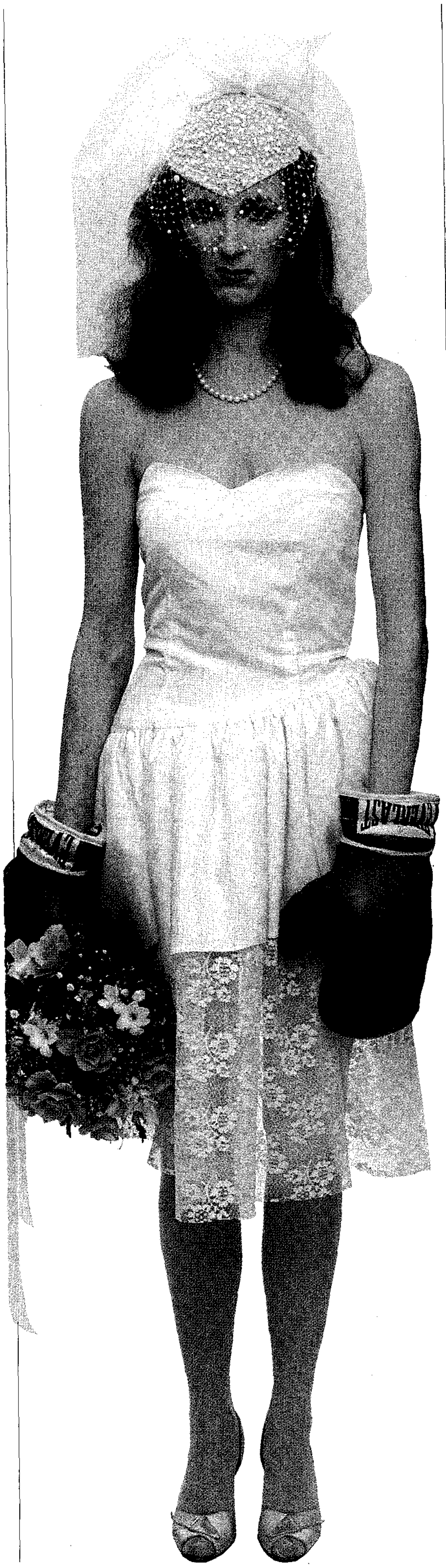
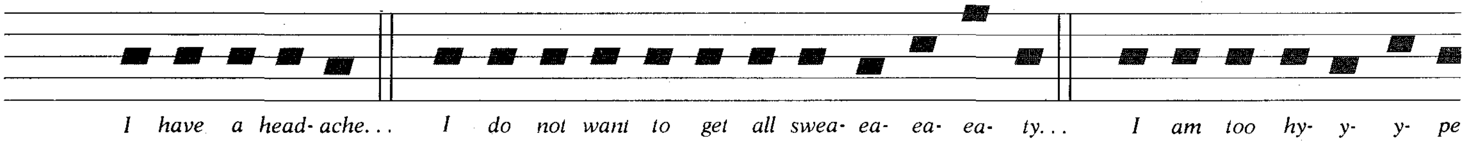
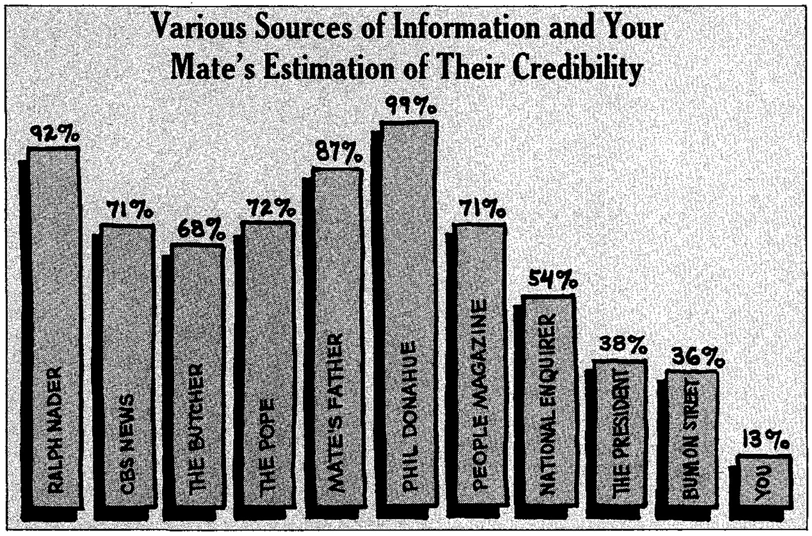
Illustrations by Dan Greenburg



How dull it is to say, day after day, "Would you please pass me the salt?" How much more interesting to say, "Would it be too much to *ask* for you to pass me the salt?"

Photograph by Marcus De Voe.





plain whenever plans to get together with your in-laws are contemplated, and arrange to have prior commitments.

2. *How to treat your mate's parents if your mate can't stand them:* Accuse your mate of being childishly rebellious, disrespectful, and ungrateful. Extol your in-laws' virtues even if you have to make them up. Complain that you don't get together with them enough, and invite them to your house for weekends as a surprise for your mate. Flirt with the parent of the opposite sex. Always put your arms around them and call them "Mom" and "Dad."

3. *How to talk to your mate about your own parents:* Feel free to criticize your parents unmercifully, but when your mate does so, leap to their defense and reminisce about how generous they've been to your mate on birthdays and Christmas. If you employ this stratagem enough, your mate will eventually catch on and refuse to say anything but complimentary things about your parents. Your countermove to this is to say, "Why is it that you *consistently* take their side against me?"

Proper Behavior for Driving With Mate

Arrange to have your mate take down detailed directions to any destination you have to drive to together. While en route, make every effort to dispute your mate's interpretation of these directions. Get thoroughly lost, and blame your mate for your predicament.

Do not criticize your mate's driving ability. Do sit in the passenger's seat next to your mate and practice wincing, uttering barely audible gasps and sharply drawing in your breath at critical moments, coupled with stepping on an imaginary brake pedal on the floor in front of you. Do offer helpful driving tips:

1. "Honey, I *think* your blinker is still on."

2. "You know, I just read somewhere that gas consumption in our model of car is much more efficient at 55 miles per hour than at 90 miles per hour."

3. "Sweetheart, is it possible that your brights are still on?"

Offer helpful driving tips: "Sweetheart, is it possible that your brights are still on?"

4. "Gee, I notice it's starting to rain. Maybe you'd like to turn on the windshield wipers."

How to Help Your Mate Tell a Funny Story

At a dinner party of friends or business associates, suggest that your mate regale the guests with an account of an amusing experience the two of you have shared. For maximum amusement value, assist your mate in the regaling. The following suggestions will be of help:

1. *Beg your mate to tell the story in his or her own inimitable fashion:* An anecdote in which your mate does something inept and ultimately dangerous only adds to the fun.

YOU: Honey, why don't you tell the folks about that hilarious time in Mexico when you almost drove our car off the cliff? [Your mate will chuckle good-naturedly and begin telling the story. As soon as this happens, you should:]

2. *Start correcting every detail of the story:* Providing accurate details will mean the difference between a story that has people rolling on the floor with mirth and one that has them wearing polite, strained smiles.

MATE: Well, when we were in Acapulco last February, we rented a little Jeep, and the roads were so bad that—

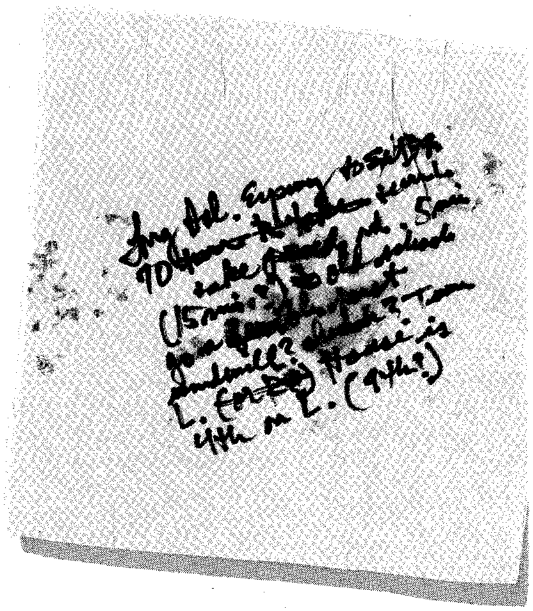
YOU: I don't think it was a *Jeep,* honey, it was a Brazilian *knockoff* of a Jeep called a Gurgel.

MATE: Well, whatever. We were driving down this narrow—

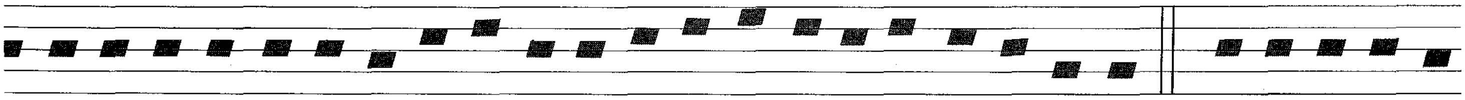
YOU: Also, I don't think it was Acapulco. I think the thing that happened in Acapulco was that you lost control of the car in the marketplace and you drove over that man's pottery and he got so mad he called the police. The time you drove off the *cliff* was in Cozumel.

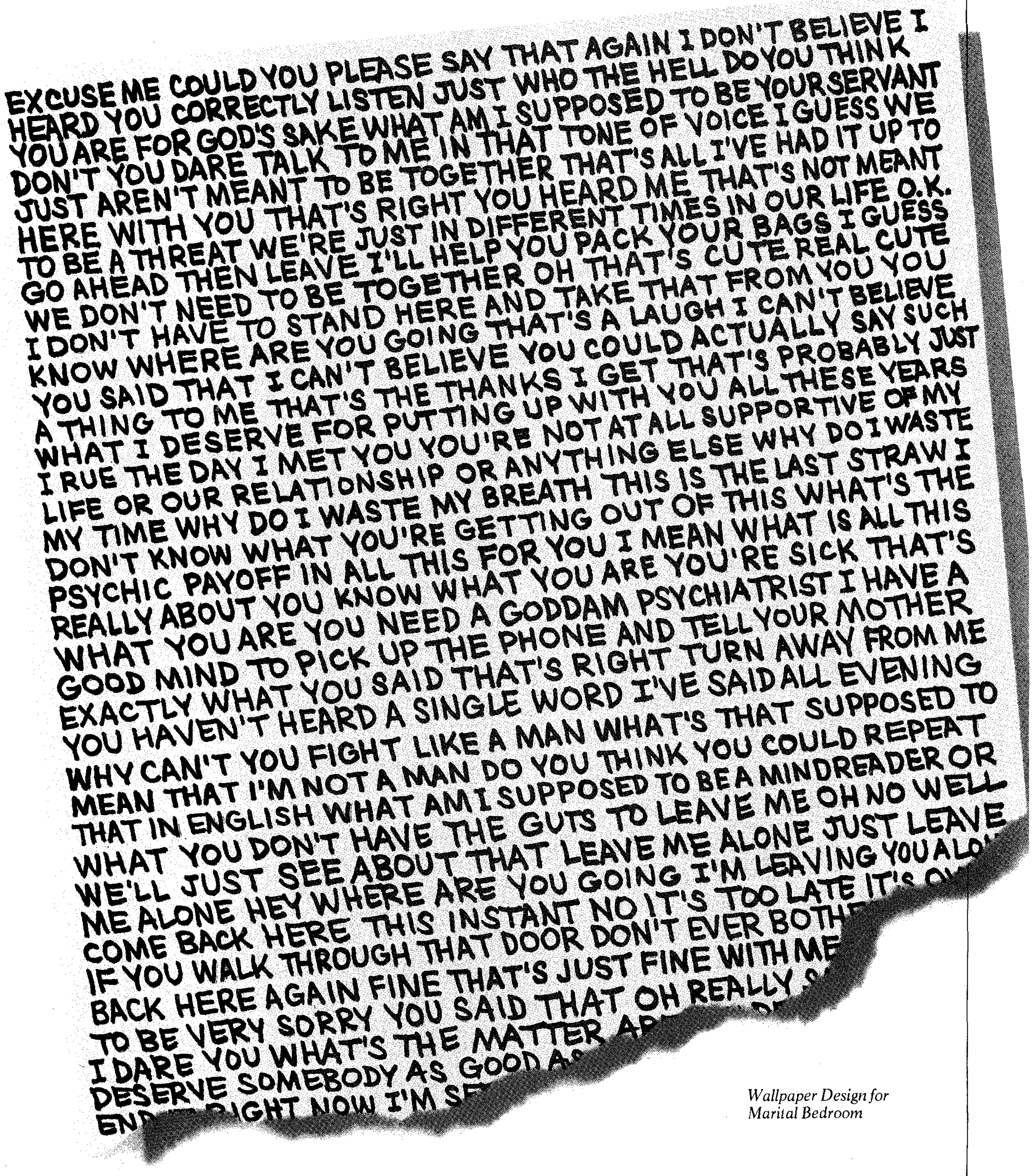
3. *Interrupt your mate whenever necessary to fill in parts of the story that he or she left out:*

MATE: Well, anyway, wherever the damned

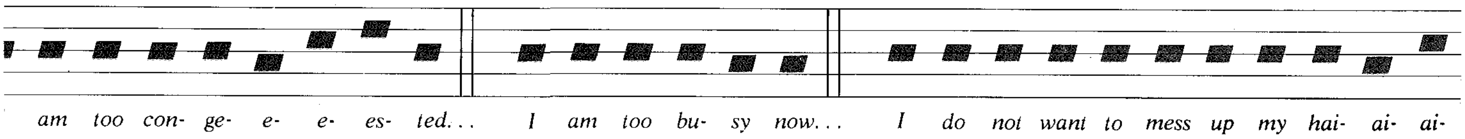


Sample Directions Mate Took on Cocktail Napkin to Get to Important Dinner Party in Suburbs


n sav- ing my strength for the big ga- a- a- a- a- a- a- a- a- a- a- a- a- ame... I have to wo- ork..


EXCUSE ME COULD YOU PLEASE SAY THAT AGAIN I DON'T BELIEVE I
HEARD YOU CORRECTLY LISTEN JUST WHO THE HELL DO YOU THINK
YOU ARE FOR GOD'S SAKE WHAT AM I SUPPOSED TO BE YOUR SERVANT
DON'T YOU DARE TALK TO ME IN THAT TONE OF VOICE I GUESS WE
JUST AREN'T MEANT TO BE TOGETHER THAT'S ALL I'VE HAD IT UP TO
HERE WITH YOU THAT'S RIGHT YOU HEARD ME THAT'S NOT MEANT
TO BE A THREAT WE'RE JUST IN DIFFERENT TIMES IN OUR LIFE O.K.
GO AHEAD THEN LEAVE I'LL HELP YOU PACK YOUR BAGS I GUESS
WE DON'T NEED TO BE TOGETHER OH THAT'S CUTE REAL CUTE
I DON'T HAVE TO STAND HERE AND TAKE THAT FROM YOU YOU
KNOW WHERE ARE YOU GOING THAT'S A LAUGH I CAN'T BELIEVE
YOU SAID THAT I CAN'T BELIEVE YOU COULD ACTUALLY SAY SUCH
A THING TO ME THAT'S THE THANKS I GET THAT'S PROBABLY JUST
WHAT I DESERVE FOR PUTTING UP WITH YOU ALL THESE YEARS
I RUE THE DAY I MET YOU YOU'RE NOT AT ALL SUPPORTIVE OF MY
LIFE OR OUR RELATIONSHIP OR ANYTHING ELSE WHY DO I WASTE
MY TIME WHY DO I WASTE MY BREATH THIS IS THE LAST STRAW I
DON'T KNOW WHAT YOU'RE GETTING OUT OF THIS WHAT'S THE
PSYCHIC PAYOFF IN ALL THIS FOR YOU I MEAN WHAT IS ALL THIS
REALLY ABOUT YOU KNOW WHAT YOU ARE YOU'RE SICK THAT'S
WHAT YOU ARE YOU NEED A GODDAM PSYCHIATRIST I HAVE A
GOOD MIND TO PICK UP THE PHONE AND TELL YOUR MOTHER
EXACTLY WHAT YOU SAID THAT'S RIGHT TURN AWAY FROM ME
YOU HAVEN'T HEARD A SINGLE WORD I'VE SAID ALL EVENING
WHY CAN'T YOU FIGHT LIKE A MAN WHAT'S THAT SUPPOSED TO
MEAN THAT I'M NOT A MAN DO YOU THINK YOU COULD REPEAT
THAT IN ENGLISH WHAT AM I SUPPOSED TO BE A MINDREADER OR
WHAT YOU DON'T HAVE THE GUTS TO LEAVE ME OH NO WELL
WE'LL JUST SEE ABOUT THAT LEAVE ME ALONE JUST LEAVE
ME ALONE HEY WHERE ARE YOU GOING I'M LEAVING YOU ALO
COME BACK HERE THIS INSTANT NO IT'S TOO LATE IT'S O
IF YOU WALK THROUGH THAT DOOR DON'T EVER BOTH
BACK HERE AGAIN FINE THAT'S JUST FINE WITH ME
TO BE VERY SORRY YOU SAID THAT OH REALLY
I DARE YOU WHAT'S THE MATTER AR
DESERVE SOMEBODY AS GOOD A
END RIGHT NOW I'M S

Wallpaper Design for
Marital Bedroom


am too con- ge- e- e- es- ted... I am too bu- sy now... I do not want to mess up my hai- ai- ai-

thing happened, there we were in this Jeep—or this Jeep knockoff, whatever they call it—and the road we were driving on was only one lane, and it had so many hairpin curves that we—

YOU: You know, I really think you have to tell them that just before we started driving we'd been drinking at this little Mexican café, and we were already a little smashed. Also, by then it was dark out, and our headlights were barely working. Okay, go ahead, dear.

4. *As soon as your mate has finished the story, retell it the way you remember it happening.*

Money: For Richer or for Poorer

Money is one of the most fertile areas in which to sow the seeds of marital discord. Just as our international monetary system used to be based on the gold standard, marital monetary systems have a standard of their own, known as the double standard. This standard allows for slight discrepancies between your attitude about how you spend money and your attitude about how your mate spends money.

Quiz on Double-Standard Marital Money Management

Decide whether the marital partner in each of the following cases is (a) a sensible money manager or (b) a spendthrift.

1. Your mate goes out and buys an eighteen-karat-gold Rolex watch for him- or herself without asking you. Your mate is ______.

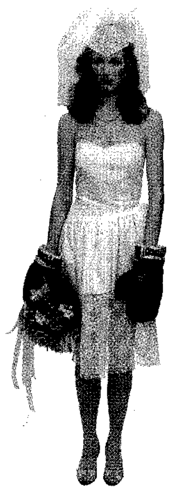
2. Your mate goes out and buys an eighteen-karat-gold Rolex watch as a surprise on your birthday. Your mate is ______.

3. Your business associates are all going skiing in Saint Moritz this winter. You reason that if you don't go with them they will think you are hard up for cash; they'll figure that your business is in trouble and stop giving you orders, and pretty soon you'll be filing for bankruptcy. You decide it's imperative to go to Saint Moritz, if only to keep up appearances. You are ______.

4. Your mate calculates that by staying home from Saint Moritz your finances for the year will be in great shape. Your mate is ______.

Answers:

1. A spendthrift.
2. A sensible money manager.
3. A sensible money manager.
4. A pain in the ass.



When your husband takes you to dinner in a nice restaurant, that is equivalent to 34 dinners you cook at home.

Whose Money Is It Anyway?

In many marriages, one party comes to the union with more financial clout than the other—because of family money, assets from a previous marriage, or a higher-paying job.

If you are the richer person: You are supporting your mate in a style that he or she could never afford without you. Should your mate get any money at all, it is rightfully yours—you're owed it retroactively in return for all that you've spent on your mate.

For example, let's say you owe $8,000 in back taxes. Your mate suddenly inherits, wins, or earns an unexpected lump sum of $8,000. Needless to say, your mate should use it to pay your taxes—after all, you've been supporting him or her, so that money belongs to you.

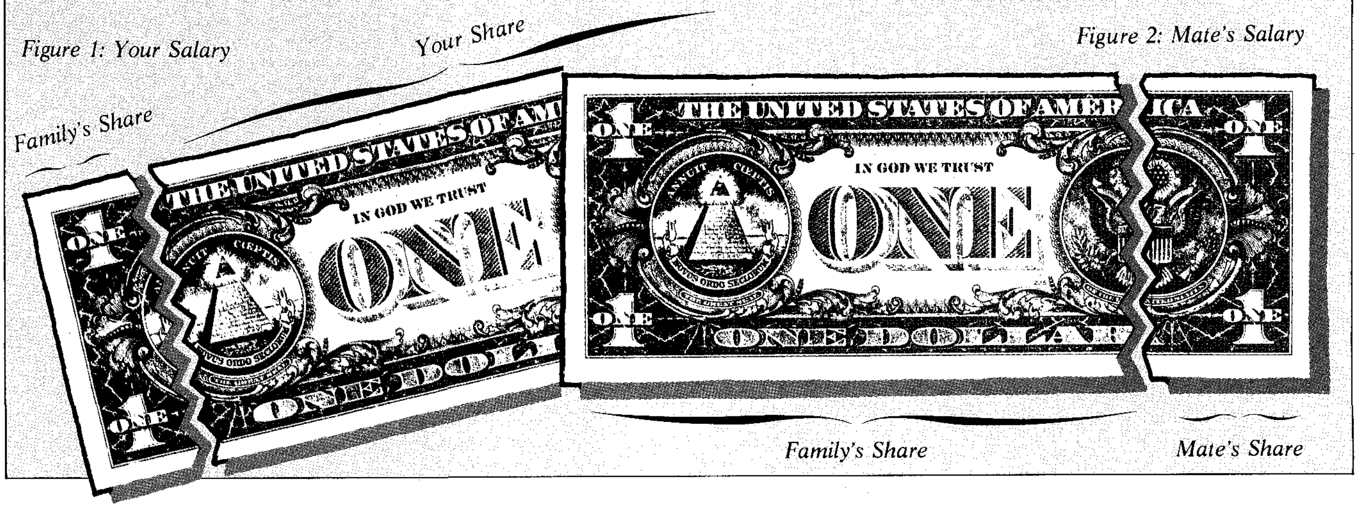
Can your mate ever get out of your debt? Of course! Here are two methods: (1) by buying out more than half the principal on any mutual holdings; (2) by ruining you financially and making you totally dependent on him or her.

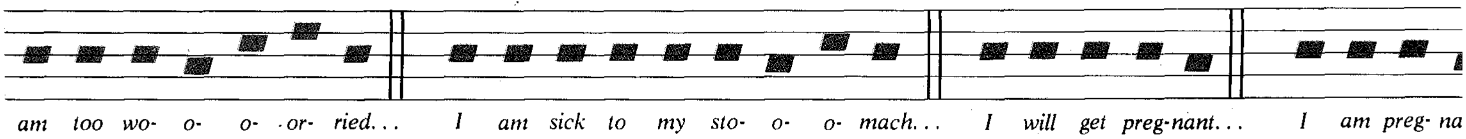
If you are the poorer person: Every month, your earnings are so paltry compared with your mate's that you rarely contribute to the enormous monthly overhead. But you reason that two can live as cheaply as one and that your mate would be paying this overhead whether you were around or not.

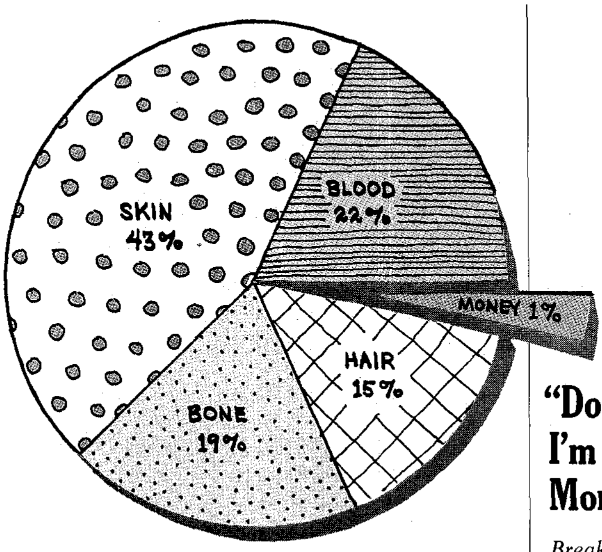
Suddenly, your star begins to rise. You earn your first significant chunk of money. You go out and spend $10,000 on a sports car. Your mate is up in arms. You're furious—it's *your* money, you say, and you'll damned well spend it any way you please.

My Money, Your Money, Our Money

Alas, for many married people, money management is no longer as simple as richer partner


Fair Distribution of Salaries in Typical Family Budget


am too wo- o- o- or- ried...
I am sick to my sto- o- o- mach...
I will get preg-nant...
I am preg- na



"Do You Think I'm Made of Money?"

Breakdown of Exact Chemical Composition of Your Body to Show That Money Is Not One of Its Major Components

versus poorer partner. Increasingly, marital partners are finding themselves nearly equal in net worth and needing to use more complex formulas for achieving a fair distribution of income and expenses. A currently popular accounting system recommends creating three categories for marital income and expenses: "My Money," "Your Money," and "Our Money."

Category One—"My Money": "My Money" is money that belongs to *you,* as opposed to your mate, as in the expression "This is *my* money—*I* earned it, it's *mine.*"

Naturally, your total personal income should be credited to the "My Money" category. However, to be fair, you'll also want to debit Category One for whatever personal expenses you have. For men: cigars, shoeshines, football tickets, mustache wax, toupees, etc. For women: bikini waxes, massages, hairstyling, bubble bath, wrinkle cream, etc.

Category Two—"Your Money": "Your Money" is money that belongs to your mate. Whatever income your mate earns is his or hers, of course. And, like you, your mate will want to pay for the essentials of his or her own upkeep. This includes groceries, telephone, electricity, gas, rent or mortgage, insurance, car repairs, doctor bills, and so on.

Category Three—"Our Money": "Our Money" refers to shared funds. Whatever portion of your mate's salary that remains after paying the expenses in Category Two is automatically transferred to Category Three.

Test Problem: Cooking In Versus Eating Out

Problem: According to your husband's way of thinking, when he takes you out to Dinner in a Nice Restaurant (D.N.R.) at his expense, that is equivalent to 34 Dinners that you Cook for him at Home (D.C.H.). Or, expressed as a formula:

1 D.N.R. = 34 D.C.H.

Your husband now invites you to spend a week with him in Barbados. Assuming that he equates a Week in the Caribbean (W.C.) with 617 Dinners in Nice Restaurants (D.N.R.), how many Dinners will you have to Cook for him at Home (D.C.H.) before you are out of his debt for this vacation?

Solution: You will have to cook 20,978 dinners for him at home, which is not possible if you are more than fifteen years old.

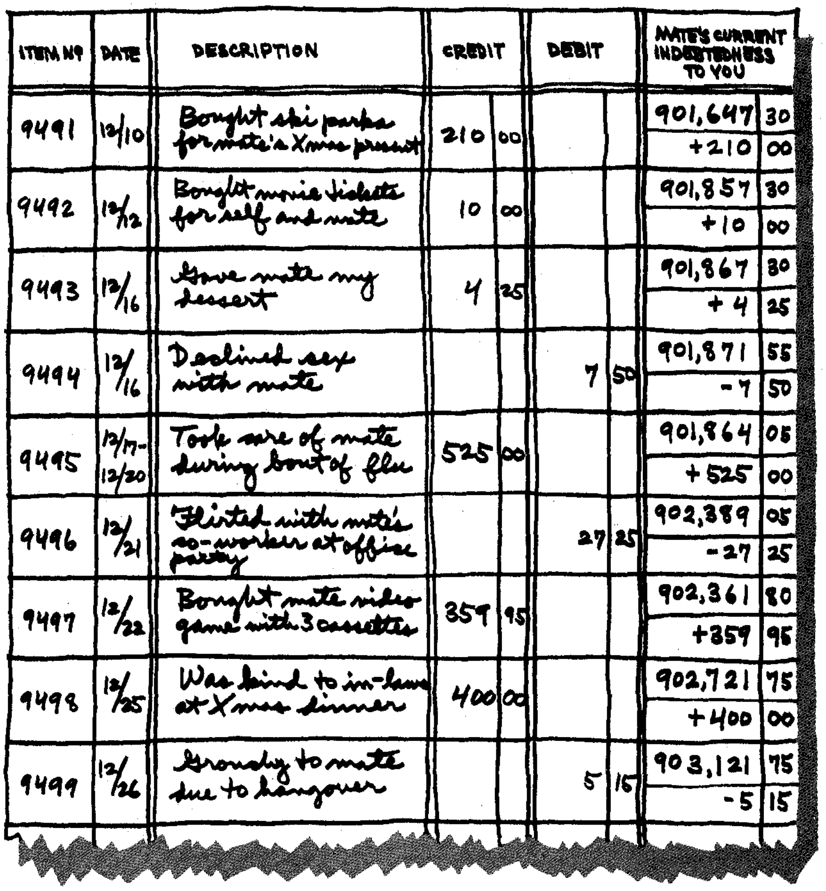
Excusing Yourself From Conjugal Duties

One thing you will have to confront on a daily basis is the obligation of having marital sex. Your mate, who is probably no more eager than you are to engage in this tedious activity, will nonetheless require you to participate, unless you present a suitable excuse.

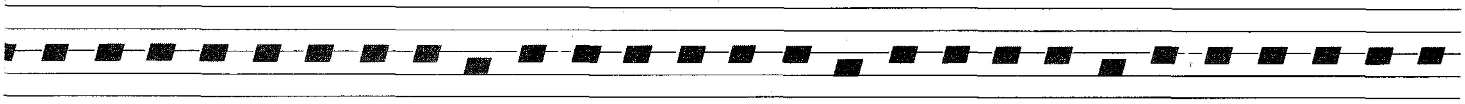
Here are a number of approved excuses for not having sex:

1. I have a headache.
2. I have the trots.
3. I am sick to my stomach.
4. I am too congested.
5. I am too hyper.
6. I am too worried.
7. I am ovulating.
8. I am too busy now.
9. I am saving my strength for the big game.
10. I am mad at you for what you did, for what you did not do, for what you said, for what you did not say, for what you would have said, and for what you will have said the next time we speak.
11. I have to work.
12. I will get pregnant.
13. It is too early.

Sample of Typical Lifetime Balance Sheet



ITEM Nº	DATE	DESCRIPTION	CREDIT	DEBIT	MATE'S CURRENT INDEBTEDNESS TO YOU
9491	12/10	Bought ski parka for mate's Xmas present	210 00		901,647 30 +210 00
9492	12/12	Bought movie tickets for self and mate	10 00		901,857 30 +10 00
9493	12/16	Gave mate my dessert	4 25		901,867 30 + 4 25
9494	12/16	Declined sex with mate		7 50	901,871 55 -7 50
9495	12/17-12/20	Took care of mate during bout of flu	525 00		901,864 05 +525 00
9496	12/21	Flirted with mate's co-worker at office party		27 25	902,389 05 -27 25
9497	12/22	Bought mate video game with 3 cassettes	359 95		902,361 80 +359 95
9498	12/25	Was kind to in-laws at Xmas dinner	400 00		902,721 75 +400 00
9499	12/26	Grouchy to mate due to hangover		5 15	903,121 75 -5 15


am mad at you for what you di- id, for what you did not do- oo, for what you sai- id, for what you did not sa-

14. I am pregnant.
15. It is too late.
16. I do not want to get all sweaty.
17. I do not want to mess up my hair.
18. The kids will hear.
19. We did it just the other night.
20. I just do not want to—I do not have to have a reason.

Impotence and Frigidity: How to Achieve Them, Whom to Credit, and What to Say

Although you have probably put more effort than anybody else into achieving impotence or frigidity, be bigger than your mate—never take all the credit for yourself. Here are some approved remarks upon attaining impotence or frigidity:

1. Why did you force me to have those last two martinis?
2. Why did you have to talk and ruin my fantasy?
3. Why did you have to go and beat me in tennis in front of all my friends?
4. Why do you have to be so short?
5. I don't know how you expect me to perform, knowing that you slept with Henry Schmurtz before I met you.

Fanning Old Flames

No subject makes better tinder for marital fights than your mate's former lovers. Lay the groundwork for this by asking your mate for descriptions of former lovers' physical attractiveness, lovemaking prowess, and so on. Then get your mate to make comparisons between you and these former lovers. For example:

YOU: That Henry fellow you used to date—he was a pretty attractive guy. How tall do you figure he was, about six two?

MATE: Six three.

YOU: Mmmm. He looks really muscular in those old album pictures you showed me.

MATE: He was all right.

YOU: He was probably pretty good in bed, huh?

MATE: Yeah, sure, he was okay.

YOU: What do you mean "okay"?

MATE: You know, *okay.* About average.

YOU: Am *I* "okay"?

MATE: You're fine.

YOU: What do you mean, "fine"? Henry's "okay," and I'm just "fine"? You know, every time our marriage is going well, you have to throw *Henry* in my face!

Adultery

You will be tempted many times during the course of your marriage to stray into affairs with friends of the family or kindly strangers. All well and good, so long as you keep in mind that *the chief purpose of an affair is to punish your mate.*

It's imperative that your mate find out about the affair—ideally, before you've even consummated the act. But how to do it?

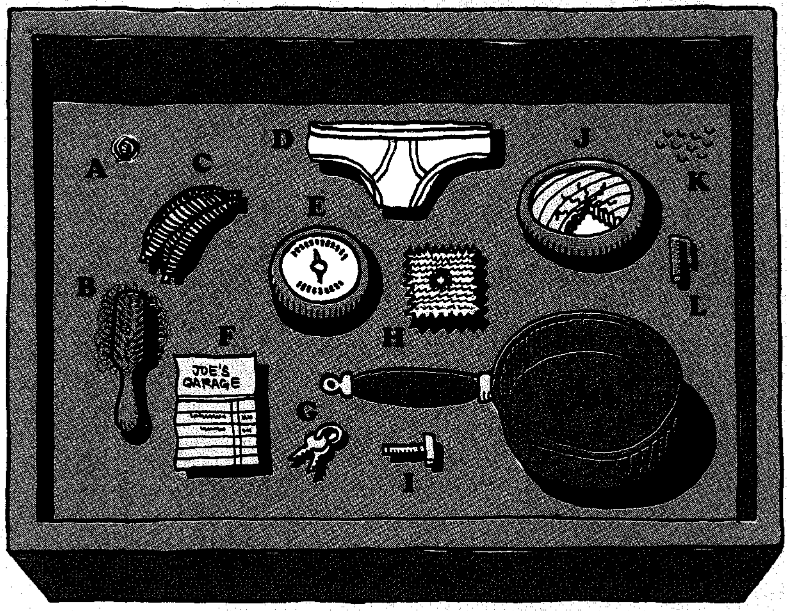
Let's say your intended is a person you flirted with at a dinner party attended by both you and your wife. On returning home, belittle the woman's attractiveness: "Funny thing about that woman Gail I was talking to—from a distance she looks great. But up close she's got large pores and buckteeth." The next time you mention her, talk about how *sexy* you think she is. Your mate will soon begin to get suspicious.

Feed your mate's suspicions. Come home three or four hours late from work and have a fishy excuse ("I couldn't get a taxi." "I was mugged." "I fell asleep at my desk." "I was abducted by a U.F.O."). Absentmindedly leave snapshots featuring you and your lover in

When is the best time to fight? Anniversaries, birthdays, Thanksgiving, Christmas, New Year's Eve, New Year's Day…

Display Case for Marital-Grievance Collection

A. Hair that your mate never removes from bathtub drain.
B. Your hairbrush, once more clogged with mate's hair.
C. Black bananas that mate let go bad in kitchen again.
D. Mate's soiled underwear, continually left on floor.
E. Thermostat that mate always insists on setting either too low or too high.
F. Bill for road service when mate forgot to fill up tank and you ran out of gas in the middle of nowhere.
G. House keys mate left at home, when you specifically said you weren't taking yours.
H. Section of your favorite coat, burned by mate's cigarette.
I. Your safety razor, which mate has ruined after vowing not to use it anymore.
J. Headlight mate shattered by misjudging depth of garage.
K. Toenail clippings mate left in carpet again.
L. Cap of your favorite pen that mate thoughtlessly left in restaurant.
M. Saucepan encrusted with burned food that mate left for you to clean, which is typical.



a place where they will be discovered. Leave a diary out with cryptic but decipherable details of your affair. Come home in a different outfit from the one you left home in. Accidentally call your mate by the wrong name.

Sooner or later your mate is bound to confront you about it. When this happens, slap your forehead and say, "My God, what gave me away?"

How to Tell if Your Mate Is Having Sex With Somebody Else

If your mate does any of the following, he or she is most likely having sex with somebody else:

1. Begins dressing fifteen years younger.
2. Begins dressing up to take out the garbage and is one or two hours late getting back.
3. Begins using unfamiliar expressions in bed like "Go for it, lover!"

How to Tell if Your Mate Is Having Sex Alone

Is your mate even more uninterested in sex than usual? Does your mate dress up to go to the *bathroom* and not come back for an hour?

Where to Fight?

Why trivialize something as important as a marital fight by having it just anyplace at all, anytime at all? Expensive French restaurants are ideal settings for marital fights. Shedding tears into a pan of flaming crêpes suzette in an expensive French restaurant is much more dramatic than sniveling into a pot of burned Chef Boy-ar-dee lasagna at home. And after causing a scene in a public place, there is the added value of walking out in the middle of dinner, leaving over $100 worth of gourmet food.

If you're unable to afford expensive French restaurants as a place to stage your marital fights, the home of your in-laws is an acceptable alternative.

If you don't have a list of grievances, you might forget all the things your mate has done to victimize you.

When to Fight?

When *is* the best time to have a fight? Some of the better times are while your mate is trying to shave, work, balance a checkbook, or fall asleep. But to get the most out of your marital fight, arrange to have it on an anniversary, a birthday, Thanksgiving, Christmas, New Year's Eve, New Year's Day, or any romantic occasion in a foreign country.

Five Rules to Govern Marital Fights

No matter how emotional the argument you may be having with your mate, the depth of your relationship demands that you keep the following five rules in mind: (1) Reason with your mate. (2) Acknowledge your mate's expertise. (3) Acknowledge your mate's worth. (4) Point out your *own* worth. (5) Give your mate an opportunity to explain.

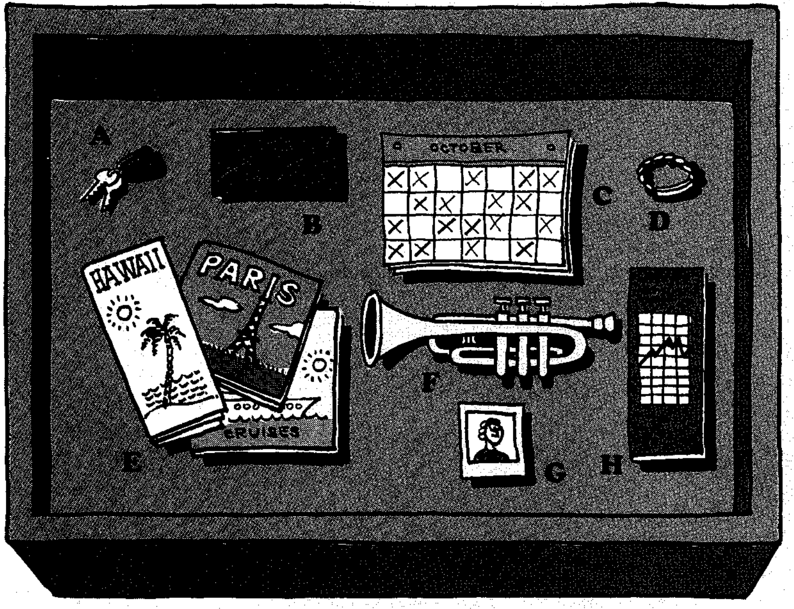
Here are illustrations of the foregoing:

1. *Reasoning with your mate:* "Just give me one good *reason* why I should listen to you."
2. *Acknowledging your mate's expertise:* "Tell me about it—*you're* the expert."
3. *Acknowledging your mate's worth:* "I'm sorry I'm not perfect, like *you* are."
4. *Pointing out your own worth:* "After I'm dead and buried, you'll realize I wasn't so terrible."
5. *Giving your mate an opportunity to explain:* "Are you deliberately trying to destroy me, or are you just the most inconsiderate person in the world?"

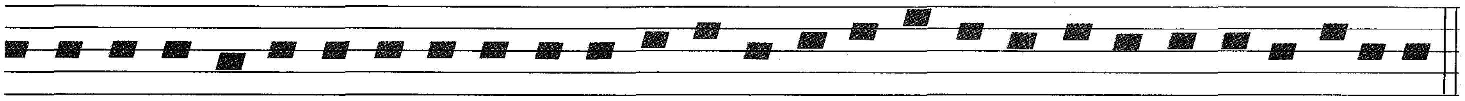
A Lexicon for Marital Fights, Arranged According to Subject

Amnesia: "Who do you think you *are?*"

Display Case for *Obscure* Marital-Grievance Collection



A. Keys to sports car you had to sell to buy station wagon when you had your first child, although you didn't want kids in the first place.
B. Love letter from person you dropped for present mate and with whom, in hindsight, you had lots more fun and lots more passion.
C. Calendar with days marked off on which your mate failed to surprise you with an extravagant romantic gesture.
D. I D bracelet given to mate by high-school sweetheart, whom mate probably loved more than you.
E. Travel brochures describing places you could have afforded to visit if you were still single.
F. Musical instrument you played in high-school band, which if you weren't saddled with the responsibilities of marriage you might now be playing in the New York Philharmonic.
G. Snapshot of extremely attractive person whom your mate would hop into the sack with in a minute if they ever met.
H. Insurance-company actuarial tables listing age at which your mate will die and leave you all alone, after you're too old and unattractive to find another partner.


just do not want to, I do not have to have a rea- ea- ea- ea- ea- ea- ea- ea- ea- ea- ea- son. A- a- a- men.

Apology: "Pardon me for *living*!"

Autobiography: "I've spent the best years of my life with you—and for *what?*"

Barter: "I don't have to take this from you."

Courage: "You don't have the *guts* to leave me."

Exercise: "Go ahead and *throw* it if you think it will make you *feel* better."

Hearing impairment: "Could you speak up a little? They can't hear you in Europe."

Illness: "You make me sick." (*Advanced illness:* "The mere thought of spending one more night with you is enough to make me sick.")

Language barrier: "What's the matter, don't you understand English?"

Military: "You're really out of line."

Mining: "I hadn't realized we'd descended to that level."

Myopia: "I'm seeing the real you for the first time."

Ready-to-wear: "How did I get *into* this?"

Refrigeration: "You always spoil everything."

Reportage: "I've got *news* for you."

Talent: "Boy, you're some little actor, aren't you?"

Wildlife: "That's right, use physical violence. That's all an animal like you knows anyway."

Collecting Grievances

Begin a list of grievances—things your mate has said or done, or failed to say or do—and keep it active, replenishing the supply on a daily basis. This list will be the raw material you need for really satisfying marital fights. If you didn't have this list to refer to, you might forget all the things your mate has done to victimize you. In time you will have to get revenge for everything on that list.

Collecting grievances is like collecting stamps, coins, butterflies, or anything else. Start modestly and you will soon be able to recognize really first-class specimens when they come along, and your collection will be the envy of all your friends.

But, you say, where do I start? My mate, you say, is a wonderful person, and there is nothing I can think of to resent. This is a poor attitude and shows a paucity of imagination. What about starting your list with several things you can't do anymore because you're married—such as hang out with your chums or have dates with really exciting partners?

See how easy it is?

You say your mate is a wonderful person and you can think of nothing to resent? This shows a paucity of imagination.

Obscure Grievances

It is not essential that all of your grievances against your mate be rational. For example, it is wholly appropriate to hold your mate responsible for things that he or she does to you in dreams.

It is also appropriate to hold your mate responsible for terrible things you imagine that he or she might do to you at some time in the future.

YOU: Honey?

MATE: Yes, dear?

YOU: If I were sick in the hospital, would you walk out on me?

MATE: Of *course* not. What kind of a silly question is that?

YOU: I mean if I were *really* sick. If I were in an accident, say, and I lost a couple of toes. Would you walk out on me *then?*

MATE: A couple of *toes?* Of *course* not. What kind of silly questions are these anyway?

YOU: What if I lost a couple of toes, two legs, two arms, and my face was disfigured beyond recognition. Would you walk out on me *then?*

MATE: Well, uh, we'd have to *see.* I mean, after all, uh, I certainly wouldn't be in a position to, uh—

YOU: I *knew* it—you *never* loved me! You're just waiting for *any* excuse to walk out on me!

Emergency International Multilingual Phrase Book and Pronunciation Guide for Marital Partners

English: "I want a divorce." (Eye wahnt uh duh-*vors.*)

Spanish: "*Yo quiero un divorcio.*" (Yo *kyeh*-ro oon dee-*vor*-see-oh.)

Italian: "*Io voglio divorziare.*" (*Ee*-oh *vol*-yo dee-vor-tsee-*ah*-ray.)

French: "*Je veux divorcer.*" (Zheh vuh dee-vor-*say.*)

German: "*Ich will eine Ehescheidung.*" (Ich vil *eye*-nuh ay-uh-*shy*-doonk.)

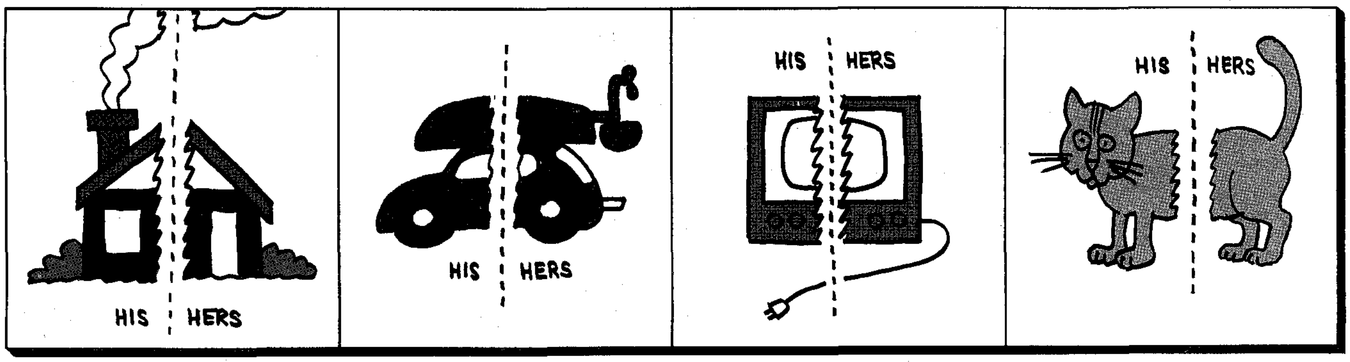
Russian: "Я хочу развод" (Ya ha-*choo* ross-*vod.*)

Polish: "*Ja chce rozwod.*" (Ya ch-*tzen* ross-*wood.*)

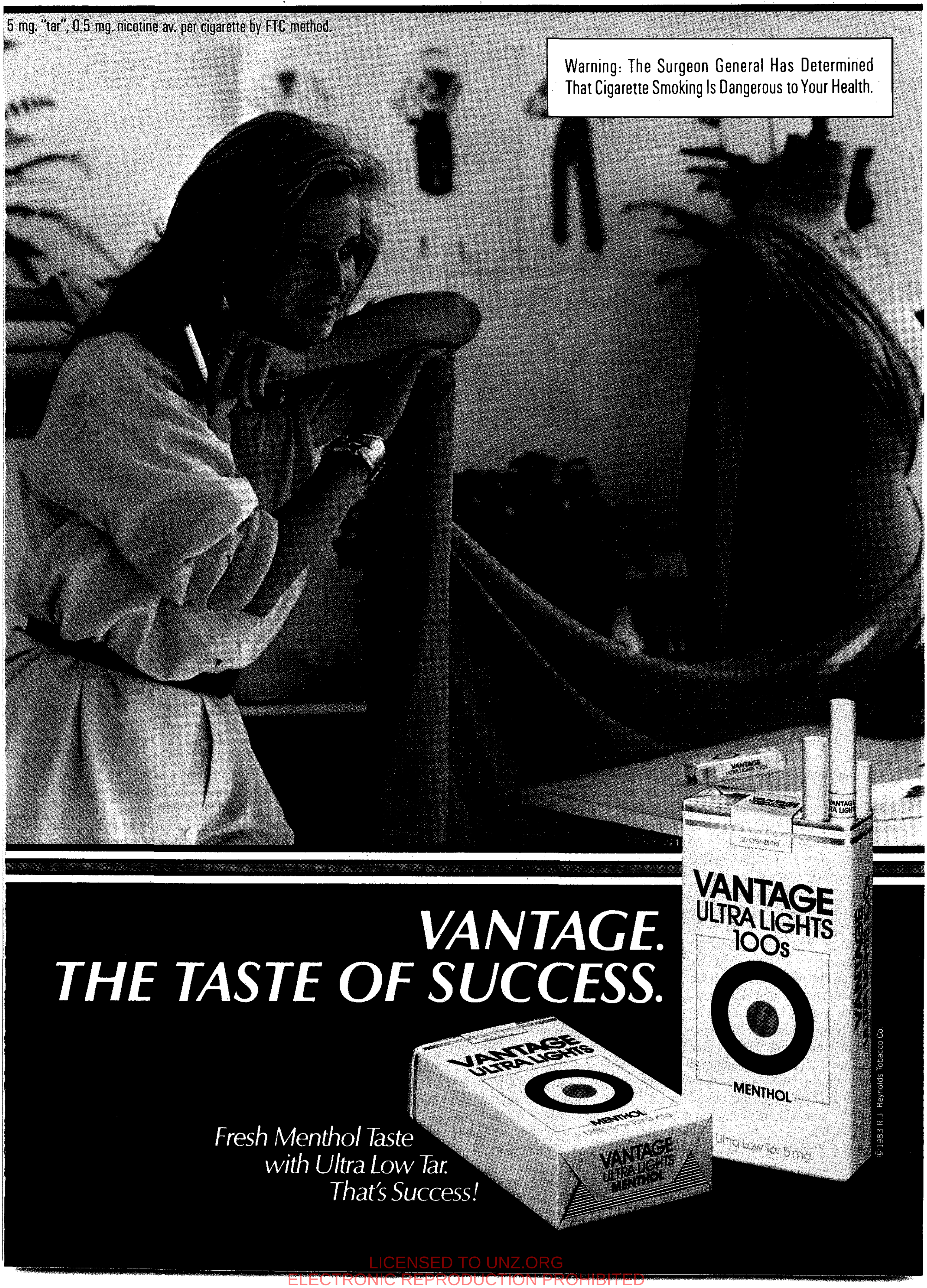
Finnish: "*Minä halvan avioeron.*" (*Mee*-nah *holl*-wan *ah*-vee-oh-*air*-on.)

Hebrew: "אֲנִי רוֹצָה גֵט" (Ah-*nee* ro-*tzeh* get.)

Yiddish: "איך ביל א גֶט" (Ich vil ah *get.*) ■



Splitting Up: Who Gets What?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Portrait Of a Lady

By Patricia Morrisroe

The Saga of a Survivor on the Upper West Side

THE DIGITAL CLOCK ON TOP OF the Apple Bank on West 73rd Street flashes 3 P.M. At the side entrance of the Fairway Market, a dozen elderly women rummage through several shopping carts filled with day-old produce. "Such wonderful bargains," says a soft-spoken woman in a shabby tweed suit. She fingers a mottled red pepper with her white gloves and then pulls out exactly eight pennies from a beaded change purse.

"That happens to be my pepper," screams a woman in a stained floral housecoat and filthy bedroom slippers. Her hands are swollen and covered with sores. When she tries to grab the pepper, the other woman quickly drops the vegetable back into the cart and picks up a package of overripe tomatoes. "It's not as though I have to buy my fruit here. But sometimes it's fun, like shopping at Loehmann's," she confides before disappearing down Broadway.

Sitting on a bench in the little park at Broadway and 72nd Street, Fannie* watches the elderly women at Fairway and shakes her head. Competing with derelicts for what she calls "secondhand fruit" is not something she would do. But there are many things Fannie wouldn't do, like walk outside, whatever the weather, in anything less than her very best clothing. Today she is wearing a long-sleeved silk dress with a lace collar, a string of pearls, and a white straw hat decorated with plastic cherries.

"I remember when they used to keep this park spotless," Fannie says, addressing her bench companion, a woman in her late seventies who is dressed in a red wool suit and matching tam. "You'd think Mayor Koch would instruct a cleanup crew to wash the bird dirt off these benches. That's the trouble these days—nobody cares about appearances."

The woman in the red suit nods her head absently. She is busy scanning Amsterdam Avenue for the man she met on the bench yesterday, the one who promised to come back at exactly 3 P.M. today. It is now 3:30, and the only man in the park is sitting on an overturned garbage bin, drinking from a bottle of Wild Turkey in a paper bag. "Oh, I hope he comes," she says. "He said we could have iced tea together."

"Darling, do you go out with just anybody who picks you up on a park bench?" Fannie asks. The woman pulls out a compact and applies more lipstick.

Tired of talking to herself and annoyed by a teenager whose arrival is announced by a Michael Jackson tune blaring from his immense radio, Fannie digs her cane into the ground and pushes her five-foot-two-inch frame off the bench. Actually, she had never intended to spend the afternoon here. At 1 P.M., she left her apartment to buy strawberry ice cream at D'Agostino's but couldn't find anyone to escort her across Broadway. Fannie's legs are badly arthritic, and she is afraid of falling down in the middle of the street and getting hit by a taxi, or, more likely, a bicycle. "They don't stop at red lights," she says.

Fannie claims she waited at the curb for at least ten minutes, but the only people out were senior citizens, and she was too proud to ask any of them for help. Now she carefully steadies herself with her cane, moving her feet about two inches at a time. Although Fannie's apartment is only two blocks away, it will take her almost twenty minutes to get there.

Fannie is 88 years old and has been widowed for 20 years. Like 50 percent of the elderly population in the United States, she lives exclusively on Social Security. It amounts to $535 a month, but after she pays rent and utilities she is left with only $180 for food and living expenses.

Still, Fannie is more fortunate than 34 percent of the single elderly women in the United States, who live on less than $3,100 a year. At least she can buy groceries and even occasionally treat herself to a "marvelous" lunch at Bagel Nosh. But she can't afford cabs very

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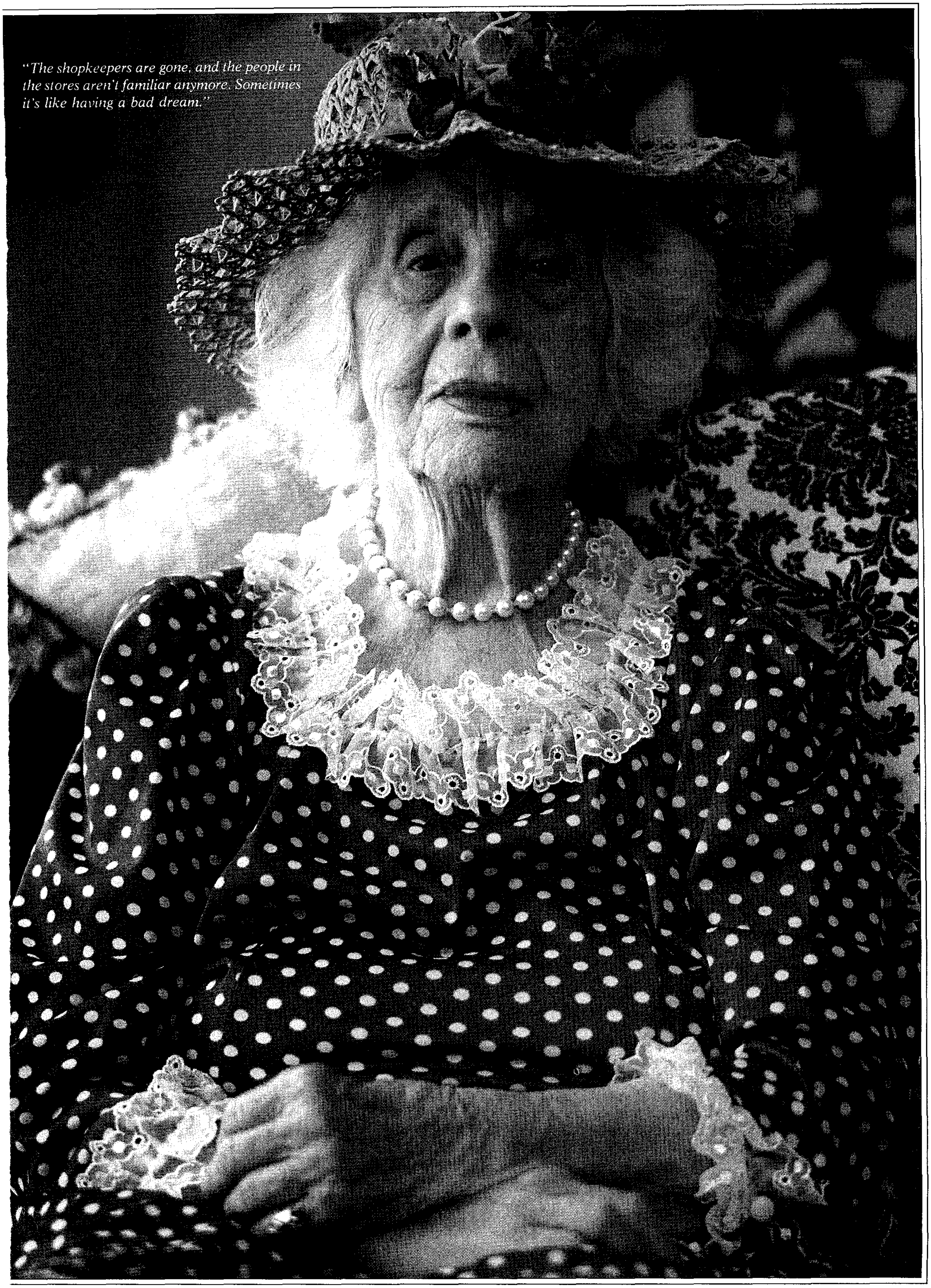
She prefers that her last name not be published.

Photographed by Jean Pagliuso.



"The shopkeepers are gone, and the people in the stores aren't familiar anymore. Sometimes it's like having a bad dream."

"...'Darling,' she says, 'you can't believe the loneliness.'..."

often, and her difficulty in walking limits her social activities to three locations: the park on 72nd Street, the newsstand on Amsterdam Avenue, and the Greek coffee shop on Amsterdam between 73rd and 74th, where Fannie eats lunch and dinner. For the rest of the time, approximately 21 hours a day, she is confined to her apartment.

NO DOGS ALLOWED

The 'hash house': *Dressed in her very best for lunch and dinner.*

FANNIE HAS LIVED IN HER APARTment, between Columbus and Amsterdam, for 40 years. Constructed in the early 1900s, during the first West Side apartment boom, the building was originally conceived as a residential hotel. "You should have seen it in the old days," Fannie says. "There were antiques in the lobby, and the hallways were carpeted with Oriental rugs. We had a doorman and an elevator man who wore uniforms and white gloves, and they'd always tip their hats and say, 'How do you do?' But everything changed in the sixties. The carpets were stolen, and the doorman and elevator man disappeared. Now we have a receptionist who buzzes people in the door. She's very nice, but it's not the same." Fannie waves to a woman who sits behind a glass window at the entrance. She has teased black hair, three-inch-long red fingernails, and is wearing at least ten gold chains. "Hot enough for ya?" she hollers.

Fannie's one-bedroom apartment has a strong, musty odor, like that of damp newspapers, and Fannie is very embarrassed about its "disgraceful" condition. "It didn't always look like this," she says. "Lillian, my cleaning lady, used to come five times a week, but I haven't heard from her in years, so I think she must be dead."

Although the Oriental rug is worn and flecked with dust, and the blue velvet couch has faded from years of direct sunlight, Fannie's apartment is still lovely. There is a red satin sofa covered with brocaded pillows, a huge mahogany bookcase, a pair of cranberry-colored cut-glass lamps, and a half-dozen gilt-framed oil paintings. Fannie explains that she had to sell many of her favorite pieces, including a concert grand piano that belonged to her husband. He was a music librarian at Radio City Music Hall and also composed. "I used to love to hear John play," she says, gazing into the corner where the piano stood. "I've tried to fill up the space with plants, but I don't think it looks the same."

John died in 1963, and Fannie's only son lives in Beverly Hills with his wife and daughter. Fannie used to visit them for a month each December, but since her colostomy operation three years ago she is too weak to fly. As a result, she hasn't seen her son in several years. Except for a niece who takes her out to lunch every Tuesday and sometimes brings her groceries, the majority of Fannie's relatives and close friends are dead. "Without my niece, I don't know what I'd do," she says. "Darling, you can't believe the loneliness."

There was a time when Fannie's next-door neighbor, a music teacher, would drop by in the evening with some of his students. "That was marvelous," Fannie says. "I'd offer the children ice cream and cookies, and we'd have a wonderful little chat. But now I really can't afford to give them refreshments, so they don't come by as often." Fannie looks downcast for a moment, but then her face brightens. "Now he drops off his dog. It's not the same, but it's company."

Usually Fannie tries to entertain herself by reading or watching WNET, but mostly she sits in her bedroom, sifting through a massive pile of yellowed newspaper clippings, photographs, obituaries, diplomas, birthday cards, and sympathy notes that fill up one twin bed. At the moment, Fannie is searching for a picture of herself taken in 1921 at the Palm Beach Phantasmagoria, an annual society costume ball. She won first prize by constructing a dress entirely out of spoons. "Those were the days when Palm Beach was Palm Beach," Fannie says, digging through the pile. "Here's a photo of Heywood Hale Broun; a picture of Helen Hayes; a note from Jesse Lasky, who owned Paramount Studios; a piece of lace worn by Queen Elizabeth. . . . I know it's here somewhere, darling."

After a fifteen-minute search, Fannie decides to look for the picture later. Dabbing her forehead with a lace handkerchief, she walks into the living room and points to another photograph. It is the profile of a young girl with dark eyes and short hair. "That's me," Fannie announces. "It was taken a few years before the Phantasmagoria."

She is told it is a pretty picture, and her face crinkles into a large smile. "I used to have my hair done every week at Elizabeth Arden," she says. "And I would always get a manicure and pedicure and then have lunch at the Waldorf." Fannie glances at her nails. "But now I don't go to Arden anymore," she says. "I've found an even better place. It's called the Ultissima Beauty School, on 34th Street. They have a two-in-one sale where you can get a haircut and manicure for $3."

Fannie likes to talk about the "good days," the years prior to the 1960s when her husband was alive and she was employed as the personal secretary to a well-known radio-and-TV star (whose name Fannie doesn't want divulged). "I always earned my own money," she says, "and I saved enough to pay my son's tuition to Ethical Culture, Fieldston, and Columbia University." Even today, Fannie values her independence and won't allow anyone to pick up her restaurant tab or pay for her transportation. "After my colostomy operation, my son and his wife wanted me to live with them in Beverly Hills," she says. "I seriously thought about it, but in the end I just couldn't do it. They'd worry about me too much and would feel obligated to take me along whenever they went out. How could I ruin their lovely lives?"

Though Fannie is convinced she made the right decision, she often lies awake at night worrying what will happen if she becomes too ill to maintain her own apartment. "Nursing homes cost $800 a week," she says. "Where would I get that kind of money?" So she tries to protect herself from accidents as best she can, and she keeps a cowbell next to her bed for emergencies. Six months ago, she slipped on the living-room rug, fell against a table, and received a two-inch gash in the back of her head. When a neighbor found her, she was lying on the floor, covered with blood. Even then she didn't want her niece to be notified. "She would get upset, and what good would it do?" Fannie says. "Besides, I want to take care of myself. When I had my colostomy I had a home attendant provided by Medicaid. All she did was watch television and make long-distance calls on my telephone."

On the days Fannie isn't worried about hurting herself, she frets that her building may go co-op. "I heard people talking about it in the elevator," she says, "and I don't know what I'm going to do." It is explained to Fannie that she is protected by law, but she looks confused. "I've tried to keep a low profile so they won't evict me," she says. "Even when I have a leak I never call the super. I don't want the management company to think I'm a troublesome old lady. Darling, I would die if I lost my apartment."

FANNIE IS PAINFULLY AWARE that the Upper West Side has changed and that the neighborhood in which she spent over 60 years has all but disappeared. "It scares me when I walk outside and I don't recognize anything," she says. "All the local shopkeepers are gone, and the people in the stores and restaurants aren't familiar anymore. Sometimes it's like having a bad dream where you want to wake up and somebody will say, 'It's all right, dear. You're home.' "

When Fannie moved to the West Side, in 1933, an elevated train line ran along Columbus Avenue. Built in 1879, when the area was populated largely by farmers and livestock still grazed, the Ninth

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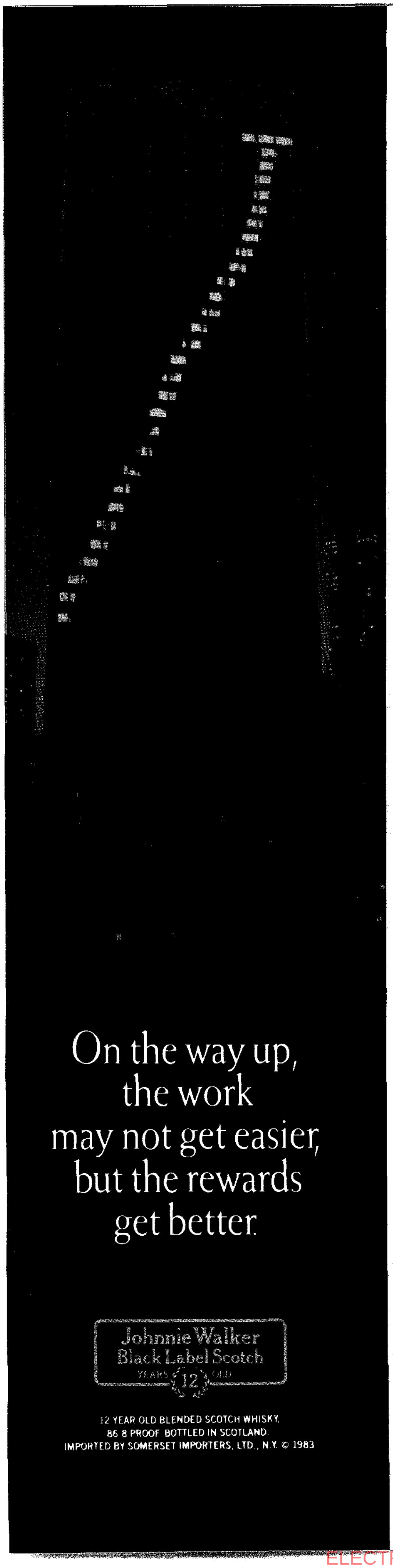

12 YEAR OLD BLENDED SCOTCH WHISKY.
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On the island: *Watching a strange new world.*

Avenue el determined the character of Columbus Avenue for the next 80 years. Since few middle-class families wanted to buy property in the shadow of the train tracks, tenements were constructed along the avenue. The side streets were reserved for brownstones and residential hotels.

Like Fannie, many of the people who moved to the Upper West Side were Jewish. The area, which was called the "gilded ghetto," initially attracted well-to-do garment merchants, for whom West 34th Street was just a quick ride on the I.R.T. line. Since rents were considerably lower than on the fashionable East Side, it drew an even larger percentage of writers, artists, actors, and musicians. Fannie says that she never went a week without being invited to someone's apartment to hear a concert.

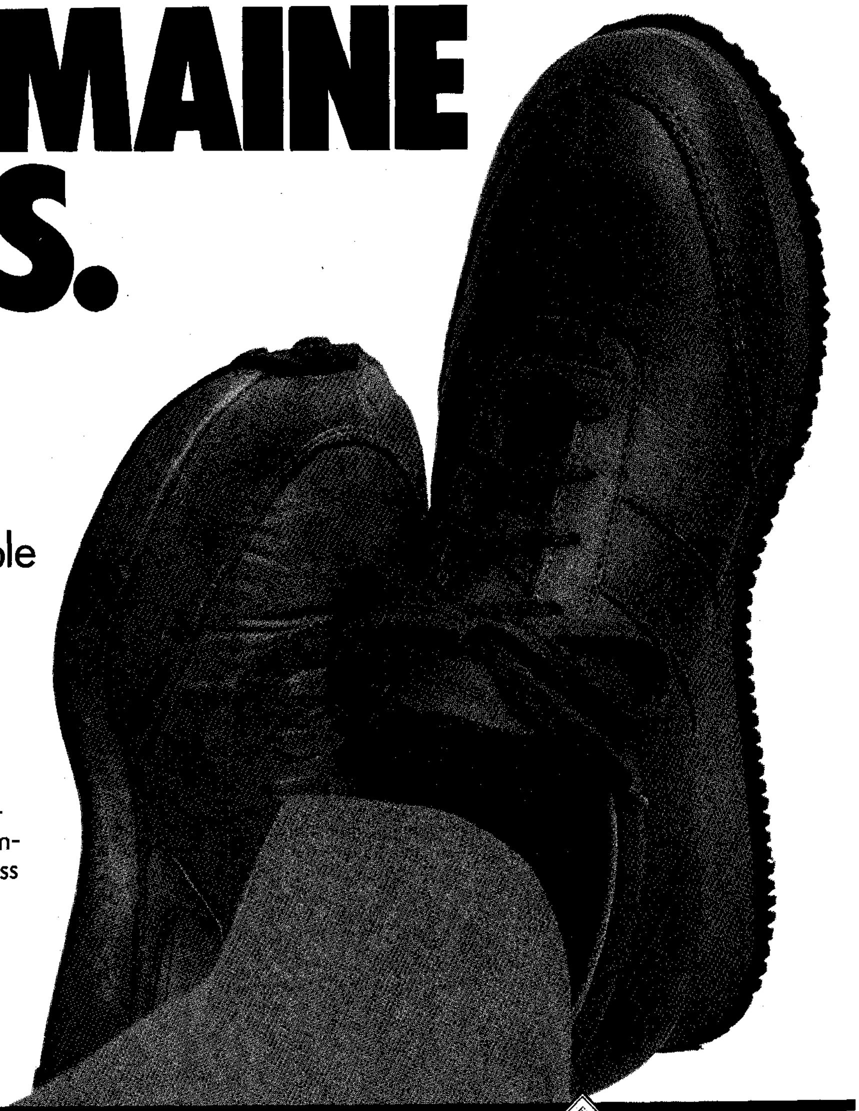
"Back in the thirties, Broadway was a real showplace," she explains. "You wouldn't dream of walking outside unless you were wearing your finest clothing. And in those days you didn't have to go to the East Side for entertainment. Broadway had at least ten movie theaters in the neighborhood. And they were beautiful ones, too, like the Stoddard, the Beacon, and the Loew's at 83rd Street."

Fannie rarely walked on Columbus Avenue unless it was to buy pastries at Grossinger's Bakery. Although the city tore down the el in 1940, the avenue was still lined with fleabag tenements and dingy bars. She did most of her shopping at the A.&P. or Gitlitz and met friends for lunch at Schrafft's on 82nd Street or the Automat on 72nd Street. "It was like living in a small town," she says. "I felt very safe and secure. There were policemen on horseback everywhere, and I never had to worry about getting mugged or having my car stolen.

"But then everything changed," she says. "All of a sudden the stores on Broadway had bars on the windows, and 72nd Street was filled with junk-food parlors. And then a lot of strangers moved in. It just didn't feel like a neighborhood anymore. It felt like a ghetto. They used to call the park on 72nd Street Verdi Park, but they had to change the name to Needle Park because so many people were selling drugs. They were selling them right under the beautiful statue of Giuseppe Verdi, and it was simply horrid. I used to walk by to get a cruller at Dori Donuts, which is an exotic-pet shop now, and the marijuana people would call out, 'Hey, lady, want some drugs?' Obviously, they knew I had no intention of buying marijuana cigarettes, and I resented them for being so fresh. For a while I thought of moving out of the neighborhood, but I couldn't find an apartment for the same price. In the end, I decided to stay. It was still my home, but I certainly didn't like it."

FANNIE'S IDYLLIC MIDDLE-CLASS community began to deteriorate as early as the 1940s. After World War II, single families couldn't afford to own entire brownstones, and many fled to the suburbs. In the late fifties and sixties, there was a great influx of blacks and Puerto Ricans into the neighborhood. Later, a new wave of immigrants, notably Haitians and Dominicans, settled in many of the run-down tenements along Columbus

THE BEAUTY MARRIES THE BEAST IN THE MAINE WOODS.



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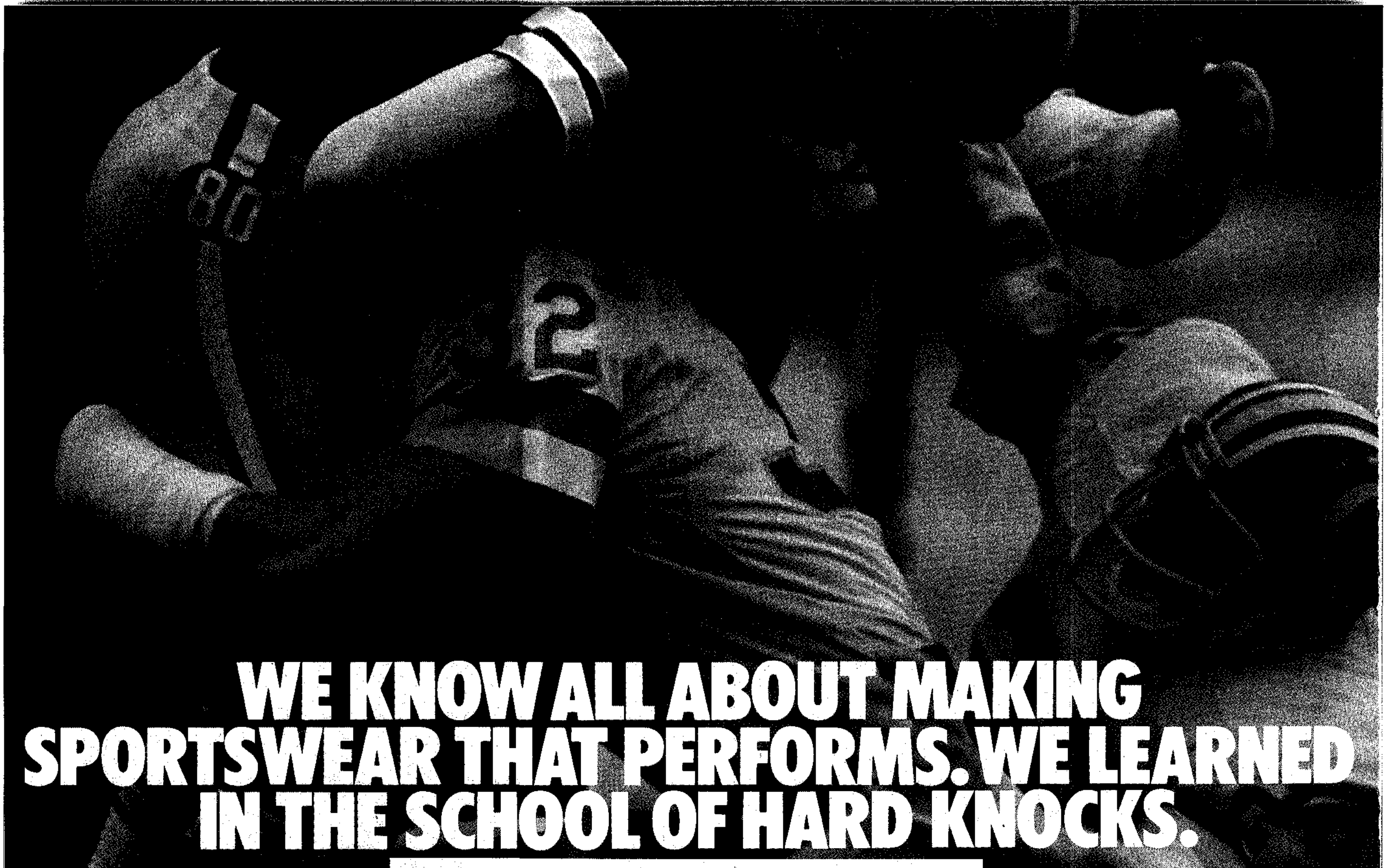

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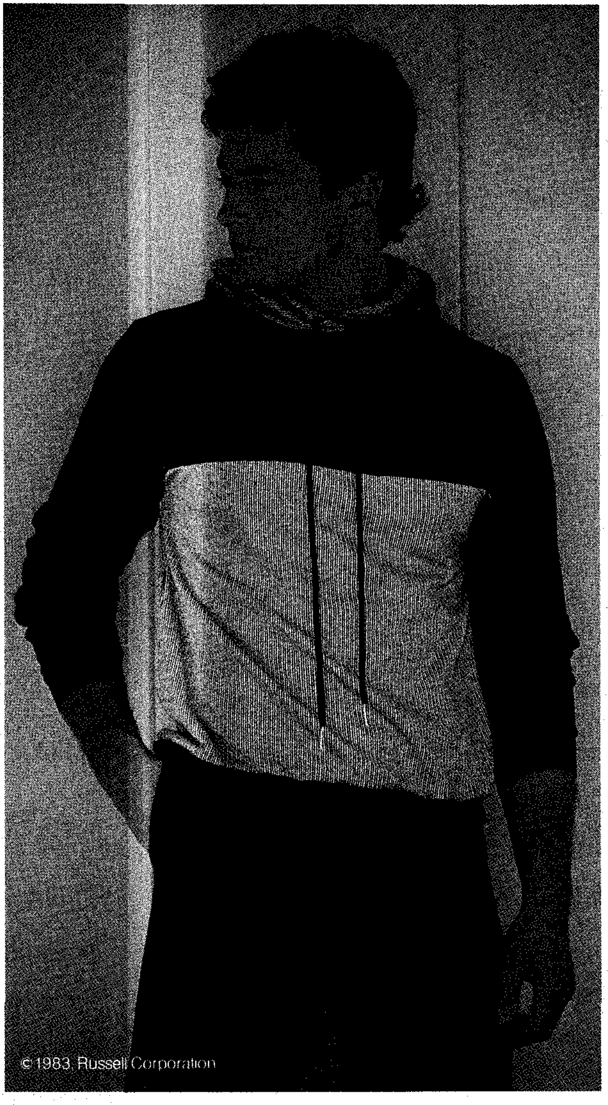

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and Amsterdam Avenues. Unlike the affluent Jews who had moved into the area in the thirties, many of the new arrivals couldn't speak English and didn't have the money to attract new businesses to the area.

As the West Side was undergoing a period of economic hardship, Fannie had a few setbacks that altered her own financial situation. In 1955, her husband was let go by Radio City Music Hall a year before he would have qualified for his pension. Eight years later, he suffered a fatal heart attack. Since Fannie was still working for the TV personality, she had enough money to live on, but retirement was out of the question. “I loved my job,” Fannie says, “so I figured if I had to work until I dropped, well, that wasn't so bad.”

Unfortunately, her employer died in 1966, and Fannie was left without an income. “I had to find work right away, and I was afraid no one would hire me,” she says. “People usually don't want you when you're old.” Luckily she found a clerical job with the Theatre Guild, where she worked for the next thirteen years.

During this period, the Upper West Side witnessed the first glimmer of gentrification. With the construction of Lincoln Center, in 1962, farsighted real-estate entrepreneurs began to renovate some of the deteriorating brownstones in the West Sixties and Seventies. By the late 1970s, dozens of high-rise rentals and co-ops had been built, young professionals flooded the area, and the squalid storefronts along Columbus Avenue were replaced by trendy restaurants and cafés.

Many of the moderately priced stores were forced out, however, making it difficult for long-term residents like Fannie to afford to shop in their own neighborhood. Columbus Avenue, previously off-limits because it was too run-down, is now off-limits because it is too built-up. And the cobblers and dry cleaners that once provided necessary services have been replaced by specialty stores like the Cultured Seed and the Sensuous Bean.

While Fannie is glad that places like the Endicott, formerly an S.R.O. hotel, on West 81st Street, have been renovated, she thinks the area is getting to be too much like Madison Avenue. “My niece took me to look at some of the new shops,” she says, “and I was shocked. DDL Foodshow is beautiful, but who wants a loaf of bread that costs $7?

“Last week I took a little walk along Columbus. It was very hot, so I bought an ice-cold orange at a Korean fruit stand. It cost 81 cents, and it wasn't even a very good orange. Then I started to look at some of the menus in the restaurant windows, and I noticed that everything was ridiculously overpriced.”

Fannie noticed something else too. “I

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was the only old person on the entire street," she says.

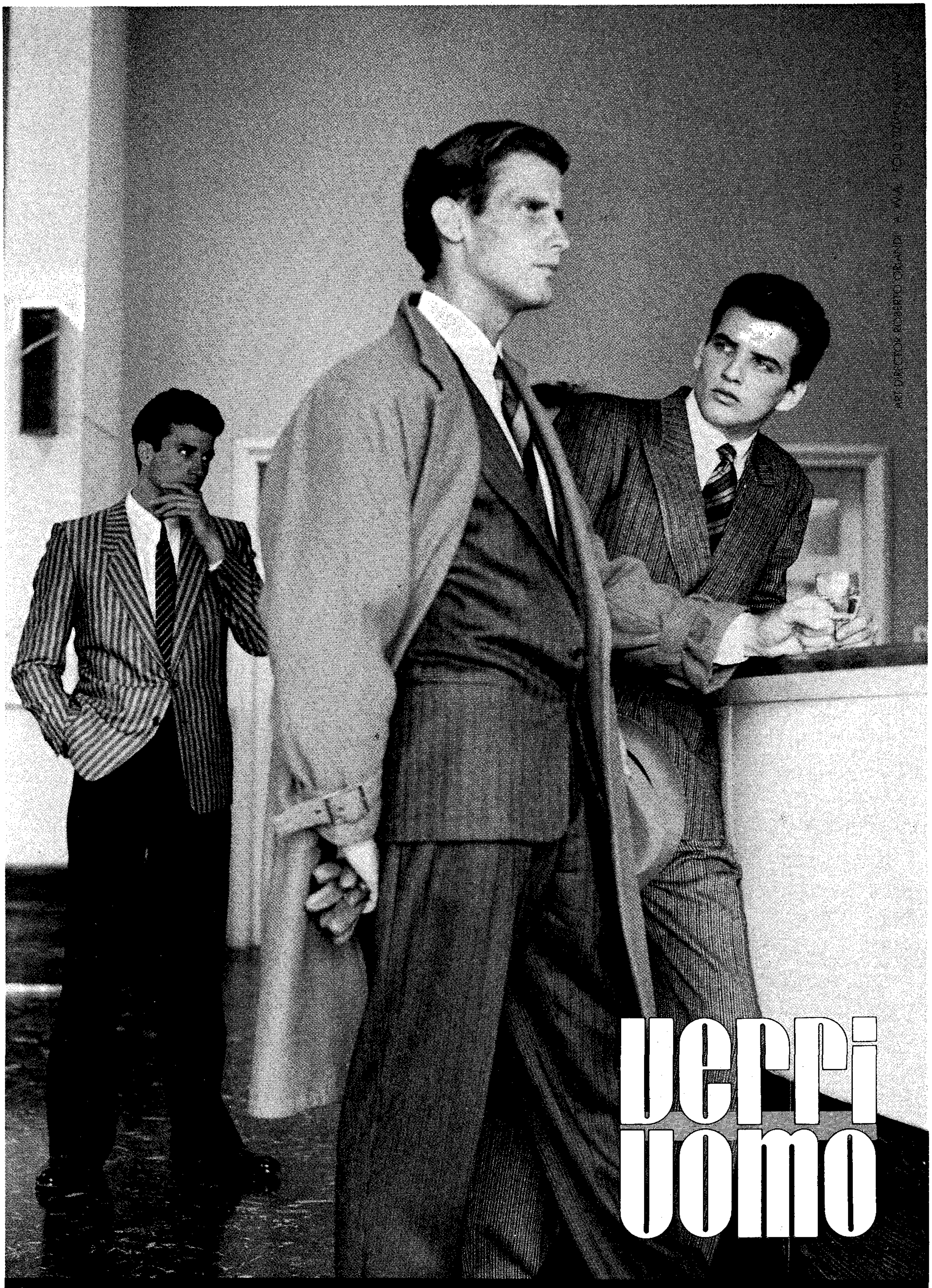
AROUND THE CORNER FROM THE Silver Palate, a gourmet shop that sells foie gras for $110 a pound, is the Hamilton Senior Center, on West 73rd Street. Subsidized by the federal government, it provides people over 65 with a 35-cent hot lunch and a place to socialize. Although Fannie is lonely and often short of cash, she refuses to step inside the center. "I remember when it was the Hamilton Hotel," she says, "and John and I would get dressed up to have cocktails in the lobby. To admit that I could only pay 35 cents for lunch, well, it would kill me, darling."

For many senior citizens, pride is a luxury they cannot afford. According to social worker Mary Canady, the majority of people who come to the Nutrition and Health Center, on West 86th Street, need the food to survive. Located in the basement of St. Paul & St. Andrew Methodist Church, the center is reputedly the best in the city and feeds approximately 200 a day. With its long rows of Formica tables, brown plastic trays, and little milk containers, it resembles a high-school cafeteria. There is even an "in" group and an "out" group. As a rule, the popular senior citizens sit near the auditorium stage, where they often flirt with one another and gossip. The less gregarious ones occupy the tables near the door, and they are more likely to stare into their plates or mumble to themselves.

But even at the popular tables there is a sense of quiet despair. Most of the women were middle-class for most of their lives, and they are often bewildered by their sudden poverty. They try to explain how illness drained their finances, how their husbands were cheated by their business partners, how they worked for 30 years without benefit of a pension. But as hard as they try to fit the pieces together, the result is always the same. They are poor and they are alone.

Laura, 82, lives in a three-bedroom apartment on West End Avenue for which she pays $189 a month. Yet she buys her groceries with food stamps. Her husband, a concert pianist and music teacher, died of a stroke four years ago. During the last twelve years of his life he was unable to teach, so Laura got a job as a reservationist at the Taft Hotel. Now she qualifies for Social Security, but she must budget her money and food carefully. "I never dreamed old age would be like this," she says, scooping half her lunch into a plastic container to save for dinner. "It's too bad that when you are old and need a bit of luxury that it's precisely when it's taken away."

For many elderly women, lack of money is compounded by a fear of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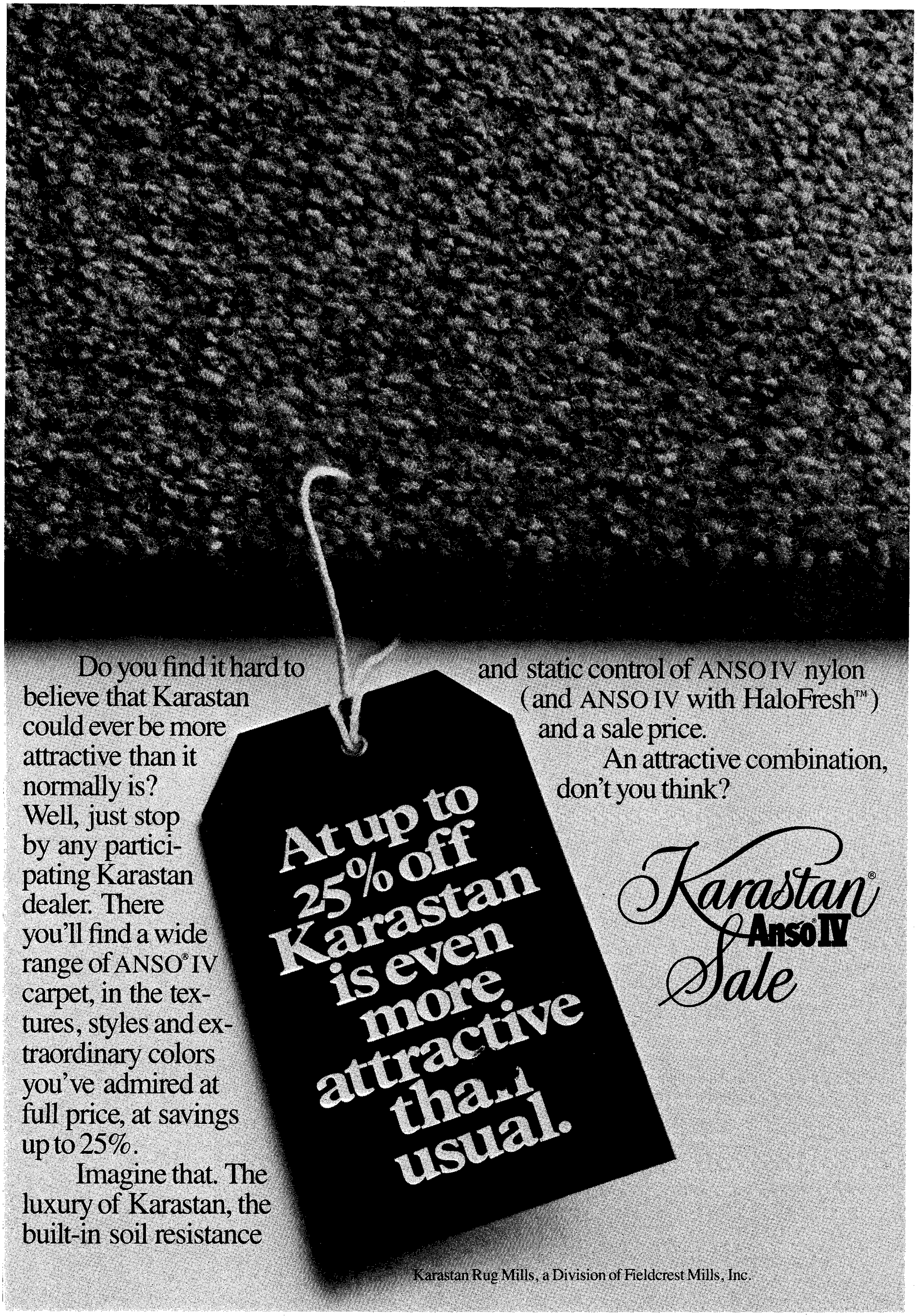
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crime. Liza, 87, was driven from her home on Riverside Drive and 146th Street by vandals who repeatedly robbed her apartment after her husband died. "They didn't even leave me alone on the day I moved," she says. "All my things were packed up in boxes, waiting for the van. I went out to lunch with some friends and by the time I got back everything was gone."

Today she lives in a government-subsidized building on Amsterdam and 87th Street. Liza felt safe there, she says, until six months ago, when she was robbed in the elevator. "A man tried to grab my purse, but I held on tight. My first instinct was to fight and save my property. But he took my arm and snapped it like a twig, and then he pushed me to the ground and kept on hitting me in the face. Now I am frightened all the time."

"You just have to make the best of things," says 73-year-old Alice. Dressed in a brown seersucker suit and bright-yellow beads, Alice wears her long white hair in a French twist. She is still quite beautiful, although arthritis has caused her legs to swell to about three times their normal size. "I'm just a faded picture of what I was," she says. Alice lives on a Social Security check that amounts to $400 each month. Her rent is $338, and Alice admits that she wouldn't be alive without the senior center.

"It breaks my heart to realize I am so poor," she says. "My husband and I worked hard our entire lives. We weren't foolish. We didn't go on vacations. We didn't buy clothes. But the money disappeared. My husband had cancer, and his illness just ruined us. Since he worked free-lance, he didn't get a pension. I didn't get one, either. In those days, girls didn't think of asking for such a thing. We were just happy to have jobs. Now when I walk along Columbus Avenue and see all these bright young women carrying briefcases I envy them. They're smart. They won't wind up like me."

Pamela Jaffe, a social worker with the Jewish Association for Services for the Aged, sees a basic pattern among her female clients on the Upper West Side. "Many of these women were immigrants who were strong and independent way before it became fashionable. Most of them worked and then came home to make dinner for their husband and children. They didn't spend the day shopping and then let the man pay the bills. They earned their middle-class status the hard way, and that's why it's so important for them to keep up the pretense. I have one client who lives on about $150 a month and qualifies for food stamps but refuses to claim them. Another indigent client must have a cocktail and a few hors d'oeuvre every day. Obviously, she really shouldn't be spending what little money she has on those things. But who is going to tell a 93-year-old woman she can't have a fe cheese puffs?"

But sometimes, Jaffe says, the won en's financial problems are so seve they have to radically alter their live "Several clients can no longer afford keep kosher, and they feel so humi iated," she says.

"Most people don't realize some the other problems these women face she adds. "In the winter, the wind off th Hudson is so strong that it keeps the homebound. There are literally ghett of elderly females who don't leave the apartments for several months."

Consequently, these women are pra tically invisible. Even when they ventu out on the street to do a little shoppin they are like shadows that fade in a out of the crowds. "The biggest mi conception that people have abo elderly women is that they someh cease to exist after the age of 70," sa Jaffe. "Many of my clients are in the nineties." And since women live at le eleven years longer than men, they a alone and invisible for a very long tim

Fannie at fifteen: *The good days.*

"DEPRESSING STORIES," FANN says, sitting in her apartme "That's all I hear these da Old friends die, or have m jor surgery, or else they deaf or blind. At my age, it's hard replace them." But Fannie says s meets a lot of men in the park. "Just la week a derelict asked me out on a da to Papaya King. Obviously I turned hi down. Darling, he *smelled*."

Fannie excuses herself to get the tel phone. "It's Jessie," she whispers. Jess is the only elderly woman Fannie kno who actually bought her own apartme the maintenance, however, is more th she can afford. "She should sell some her furniture," Fannie says. Fannie h little patience for Jessie. They are frien only because they live one block apa and eat at the Greek coffee shop th

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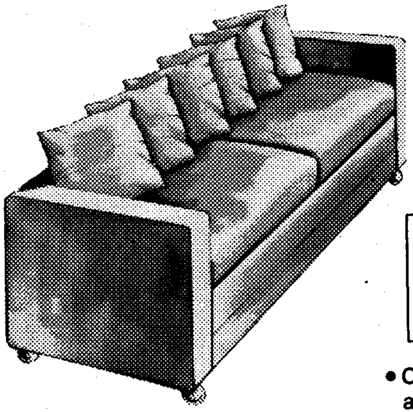

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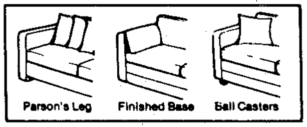

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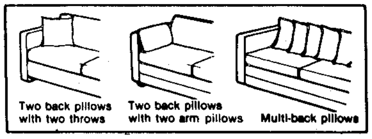
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Fannie has dubbed the "hash house." It has been a stormy relationship. Two years ago they had a fight in a synagogue, but recently reconciled over a meat-loaf sandwich. Now Jessie wants to know if Fannie would like to come out for lunch, and Fannie suggests they meet in her apartment in fifteen minutes.

Two hours later, Jessie has not arrived, and Fannie is fuming. "God forgive me," she says, "but I have no patience for senility." Fannie puts on her hat with the plastic cherries and goes to the coffee shop without her. Wedged between a deli and a surgical-supply store, the restaurant is filled with taxi drivers, off-duty cops, and a few local derelicts, who drink coffee at the counter.

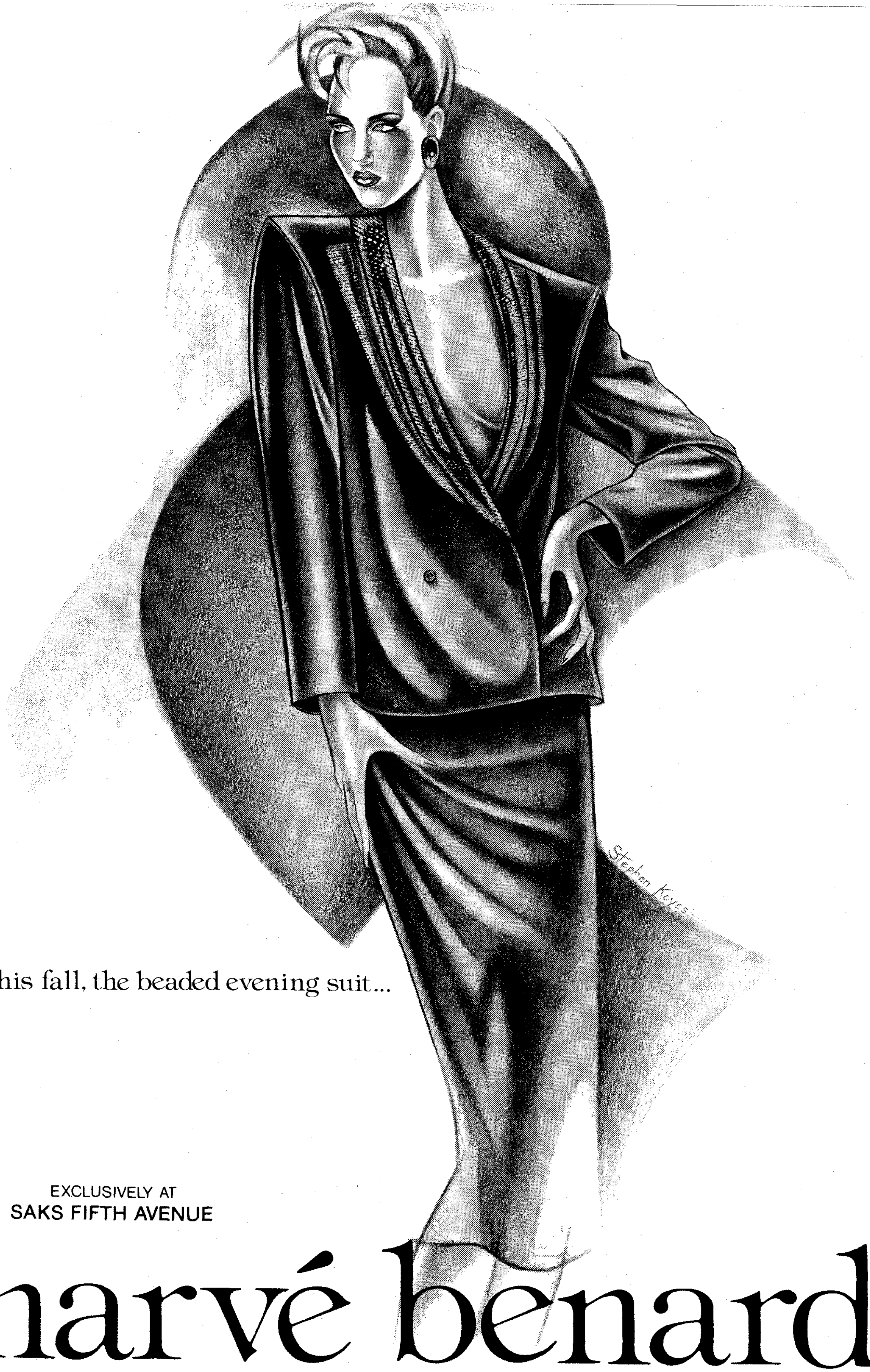
Fannie sits down in a booth and orders the "regular"—a meat-loaf sandwich on white bread. A few minutes later, Jessie pokes her head in the door. She is wearing a black satin turban and a black quilted coat with a button that reads, THE U.S.A. NEEDS NEW YORK. She is carrying two large shopping bags. "I am late," she announces, "because I was looking *thr-r-rough* my things." Jessie pulls out a twelve-by-fifteen-inch framed diploma from N.Y.U.'s School of Continuing Education and leans it on the wall behind the sticky sugar container. "*Voilà!*" she says. "My educational credentials."

Over the next fifteen minutes, Jessie gives a nonstop history of her life, pausing only to order a meat-loaf sandwich. "I was in *vau-de-ville,*" she says. "Perhaps you've heard of me? Jessie Kerrie—the Irish songbird?" Jessie says she sang at the Palace and knew Georgie Jessel "personally."

"And I was married to a very important person. You will *die* when I tell you. You are going to absolutely *plotz.* Are you ready?" She pauses dramatically. "Jack Morris—'The Mirror King.' We met when he came to install a mirror in my apartment. It was, shall we say, Kismet." She takes a bite of her meat-loaf sandwich. "By the way, I'm a writer, too." Jessie dumps the paper bag on the table. "My *po-ems,*" she says, and proceeds to read them. Meanwhile, Fannie continues to eat her sandwich, delicately wiping traces of ketchup from her mouth with a napkin. She is partially deaf and isn't quite sure what Jessie is doing. But Jessie is pretty hard to ignore when she stands up to sing her "own composition." "It's called 'Hail to Hope,' " Jessie says.

"I think it's time to go, darling," Fannie says.

Fannie leaves the coffee shop to do some early Christmas shopping at Weber's, a discount store on Broadway. She walks up and down the aisles slowly, past the Indian cotton bedspreads and the turquoise polyester sport coats. "I just love it here," she says. She points to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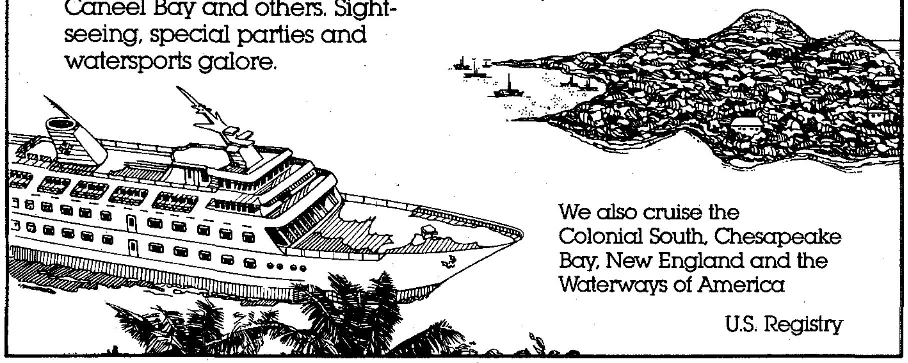

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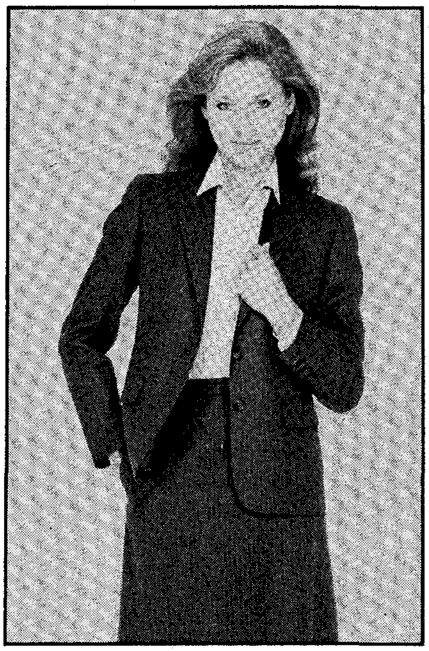

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a bar of soap that she uses to wash her hair. It's down to 16 cents, but Fannie says she will wait for it to be discounted even more. Spotting white macramé bags for $1 apiece, she picks up five to give as Christmas presents. "Last year I bought scarves here for 75 cents, and everybody thought they were Paris creations. Even if I don't have much money, I wouldn't want people to think I couldn't afford presents."

BY THE TIME FANNIE RETURNS TO her apartment it is nearly 8 P.M. She is "overjoyed" at finding a missing right sandal behind the bedroom door. "I was so afraid it was under the bed," she says. "The last time that happened I had to wear slippers for a week because I couldn't reach down to get it, and I didn't want to bother the superintendent." She opens her closet and places the shoe inside.

Fannie's closet is packed with dresses. They were made by her seamstress 40 years ago, and each one is in exactly the same style: long-sleeved, belted at the waist, and slightly flared at the hips. The only variation is in the design of the collars: Some have ruffles, others have lace. "That was my trademark," she says. Since Fannie's operation she has lost 45 pounds, and now the dresses are several sizes too large. "One day I'll get my seamstress to take them in," she says.

Next, Fannie shows off her hat collection. She pokes at the top shelf and dozens of hats come tumbling down. There are quilted hats and hats with fruit, straw bonnets and velvet fedoras. "Take them, darling," Fannie says. "I don't think I'll be wearing them much anymore."

Fannie says that old age is a time for giving things away and that in her financial situation she can't really buy presents. Her grandnephew is getting married next month, and she plans to give the couple her cranberry cut-glass lamps. But she did recently splurge on a graduation gift for her granddaughter. "I want to show you something," she says, opening a large box. It contains a seven-volume set of *The Decline and Fall of the Roman Empire*. "I think every young person should have a set." Fannie points to an ad on the back of *The New York Times Book Review* that advertises the set as a $150 value. "And it only cost $25," Fannie says, barely concealing her delight. She opens the bill. It comes to $44.98 with shipping and tax. "Oh dear," she says, her eyes filling with tears.

Fannie sits down in her favorite chair in the living room. It is dark outside, but she doesn't put on a light. "Sometimes at night," she says, "I just lose courage."

Five minutes later, Jessie calls to ask if Fannie wants to get an iced coffee at the hash house. "Oh, that Jessie," Fannie groans, putting on her white hat with the plastic cherries. ■

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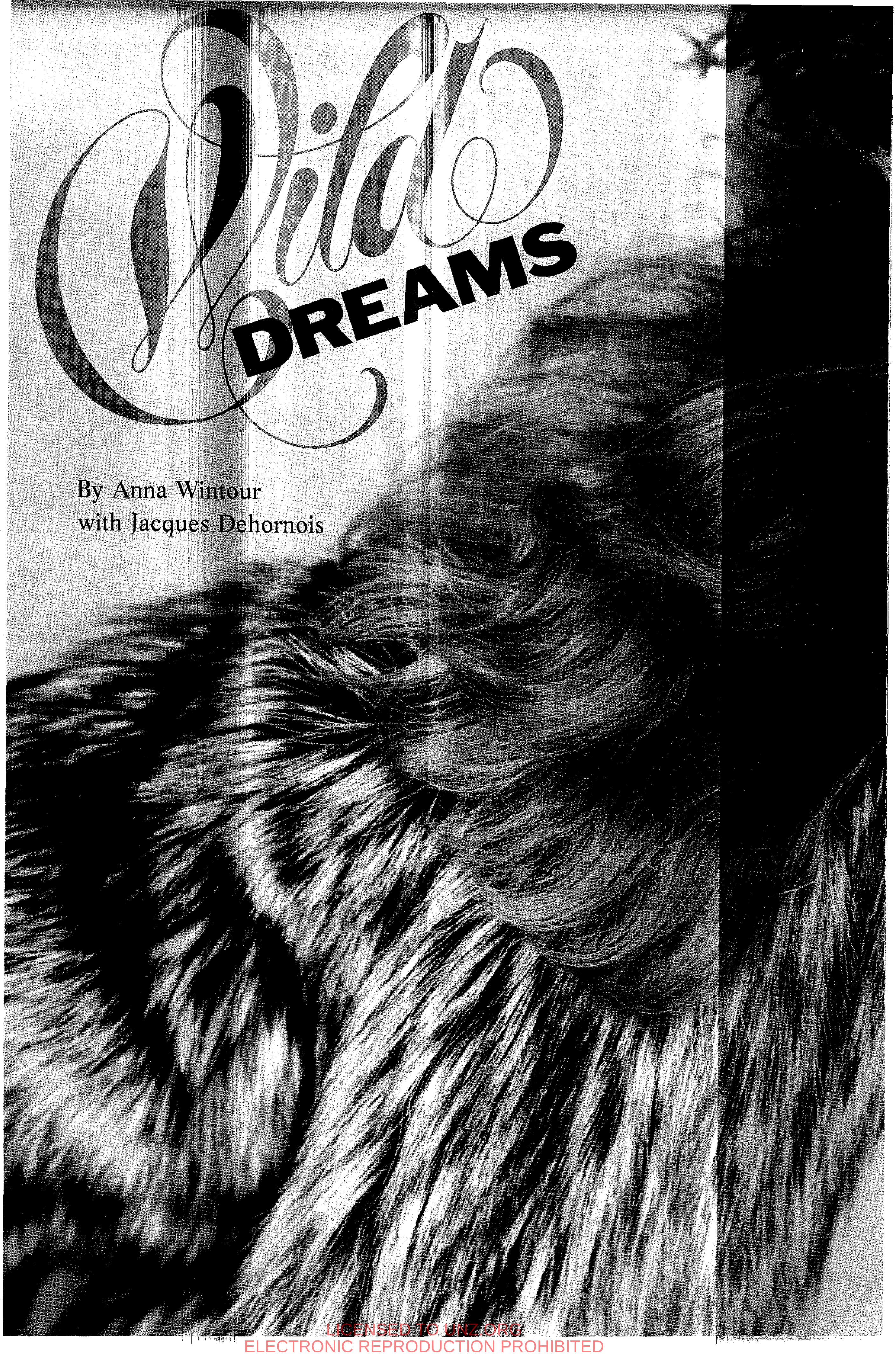
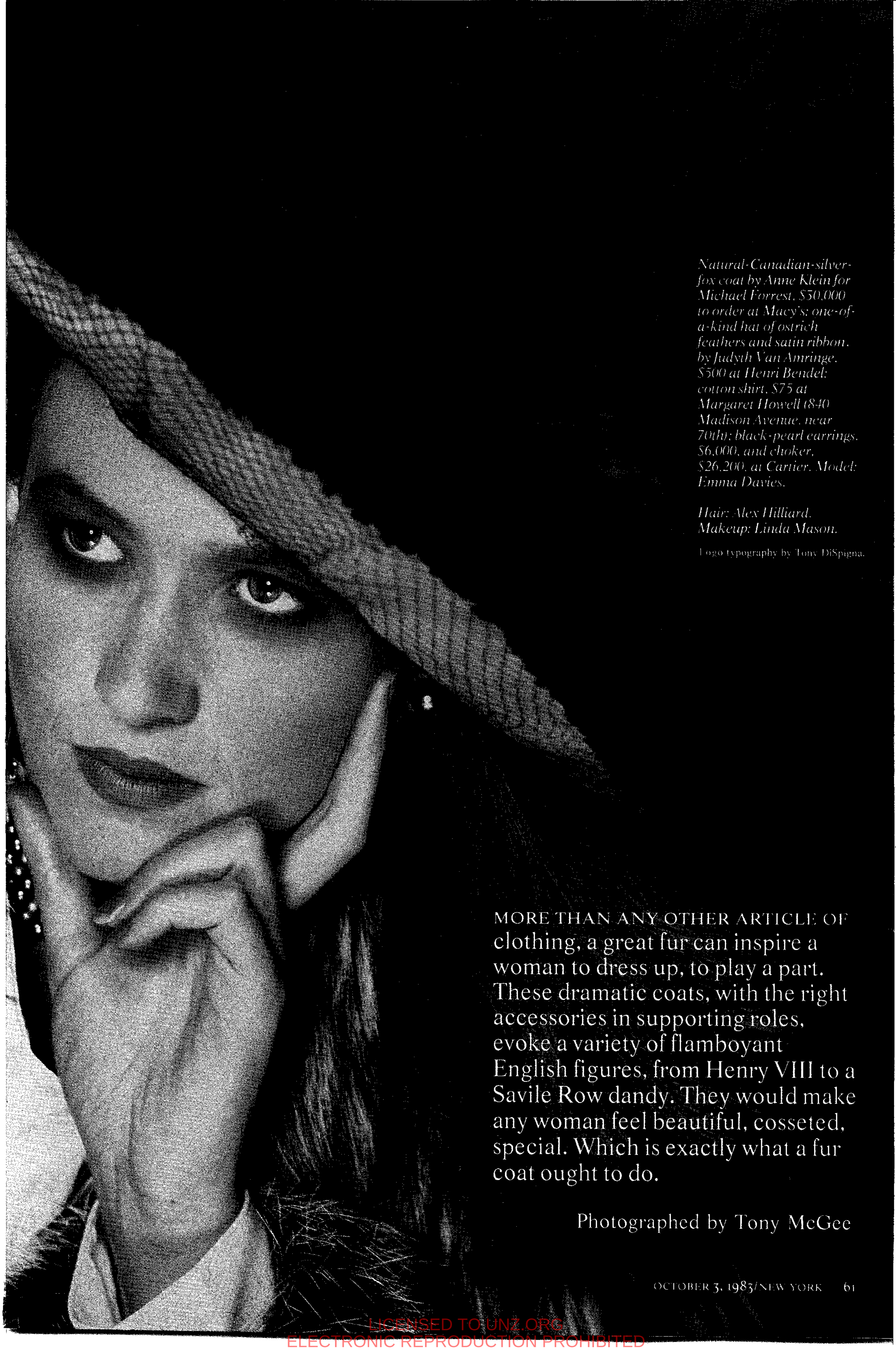


Wild DREAMS

By Anna Wintour
with Jacques Dehornois



Natural-Canadian-silver-fox coat by Anne Klein for Michael Forrest, $50,000 to order at Macy's; one-of-a-kind hat of ostrich feathers and satin ribbon, by Judyth Van Amringe, $500 at Henri Bendel; cotton shirt, $75 at Margaret Howell (840 Madison Avenue, near 70th); black-pearl earrings, $6,000, and choker, $26,200, at Cartier. Model: Emma Davies.

Hair: Alex Hilliard. Makeup: Linda Mason.

Logo typography by Tony DiSpigna.

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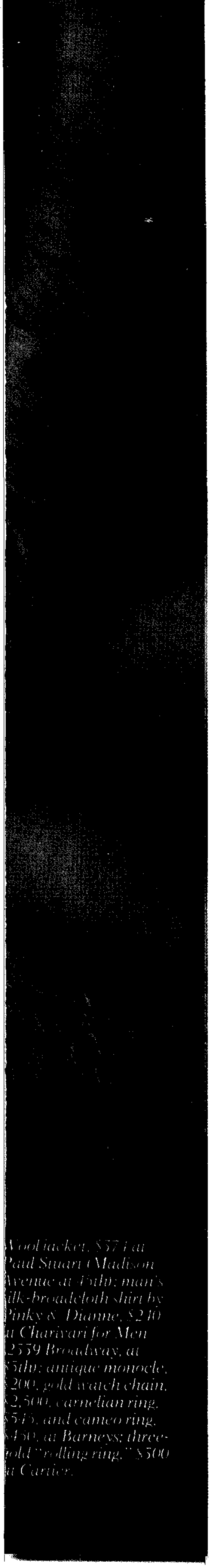
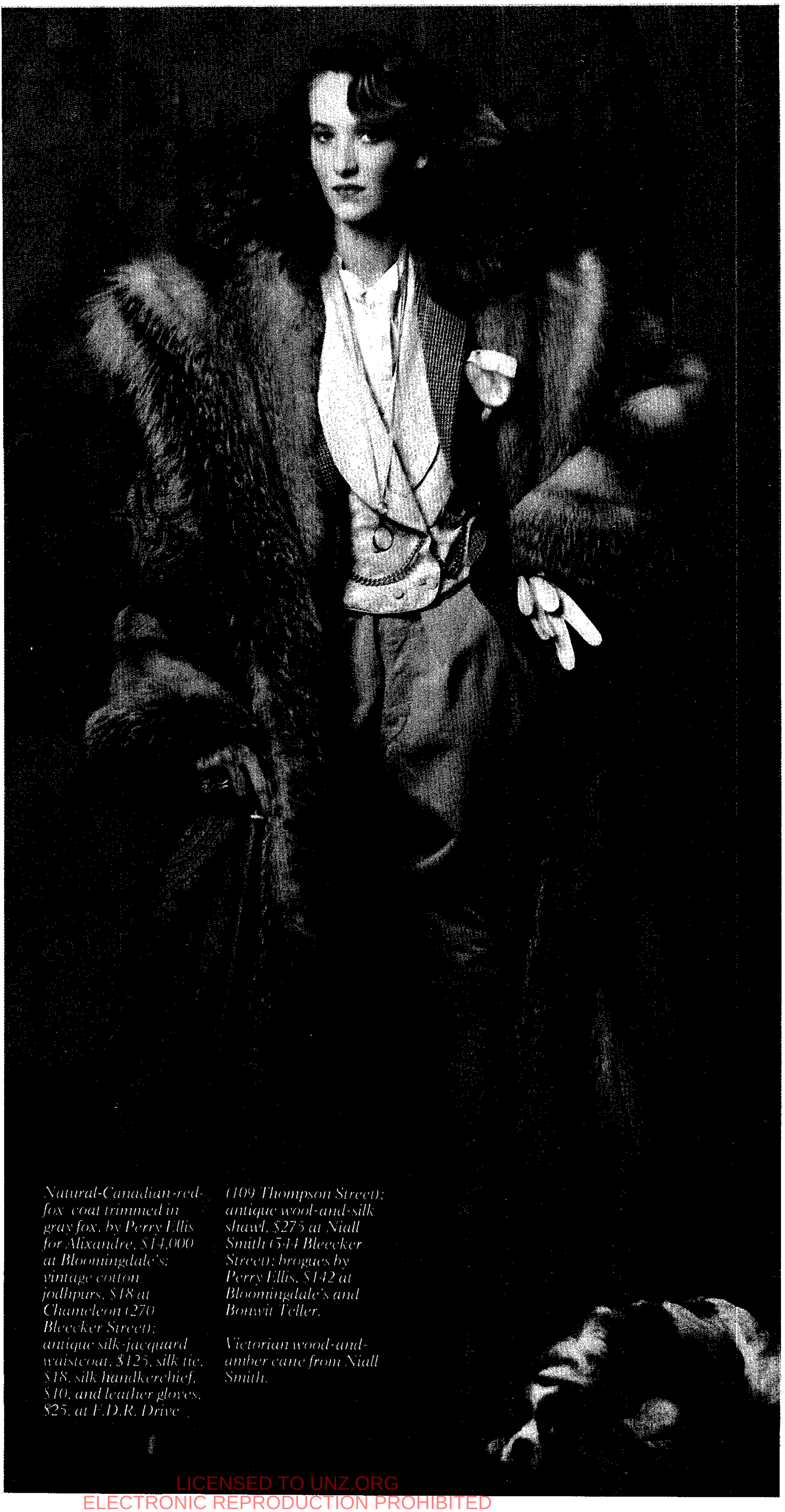
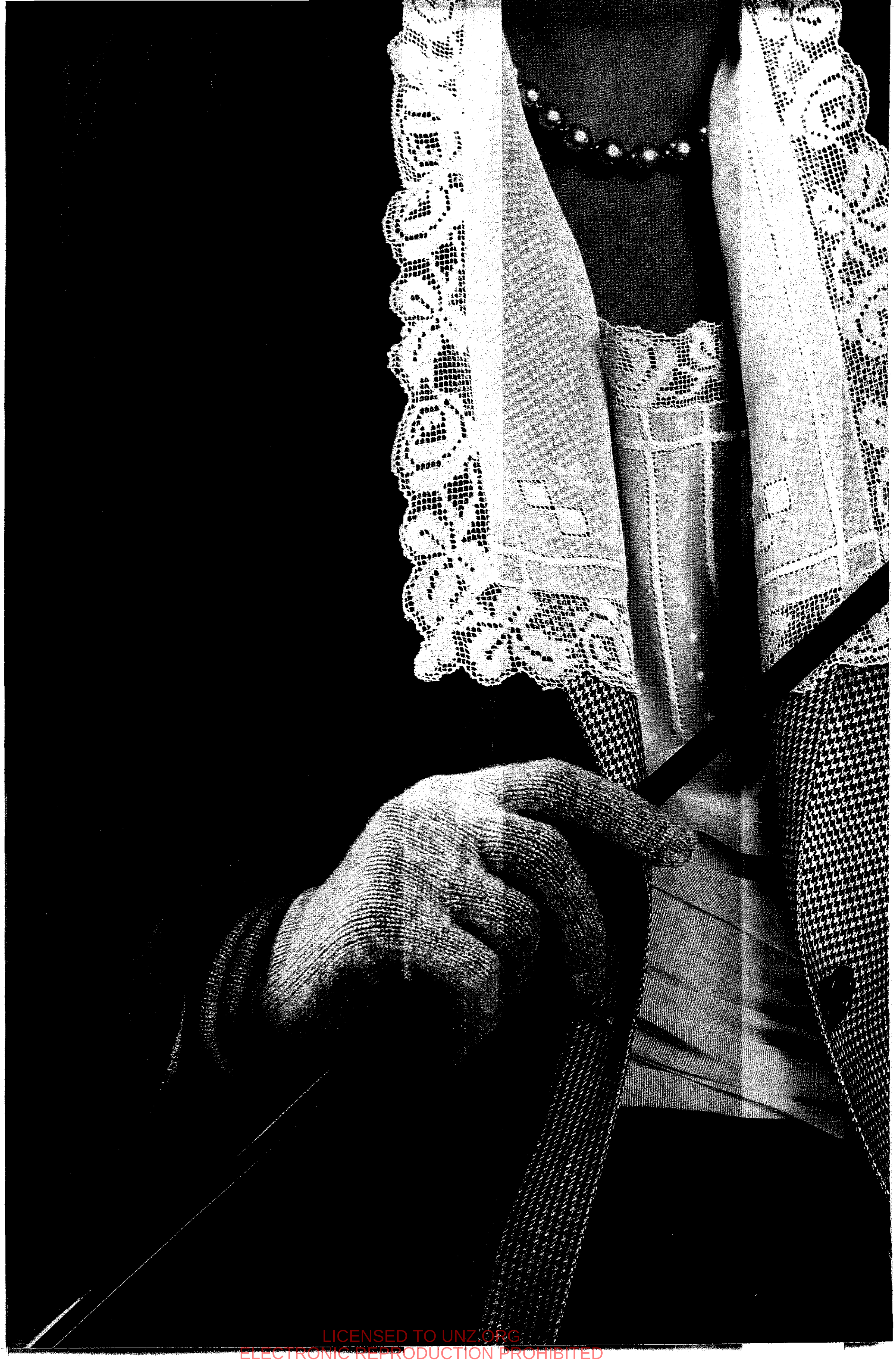


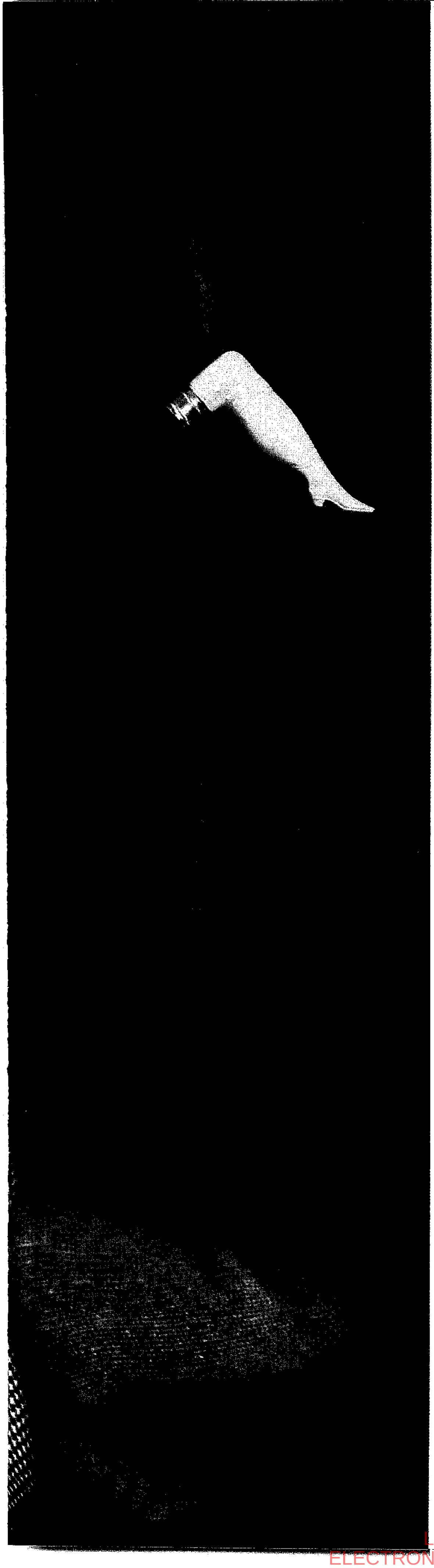
Wool jacket, $574 at
Paul Stuart (Madison
Avenue at 45th); man's
silk-broadcloth shirt by
Pinky & Dianne, $240
at Charivari for Men
(2339 Broadway, at
85th); antique monocle,
$200, gold watch chain,
$2,500, carnelian ring,
$545, and cameo ring,
$450, at Barneys; three-
gold "rolling ring," $500
at Cartier.



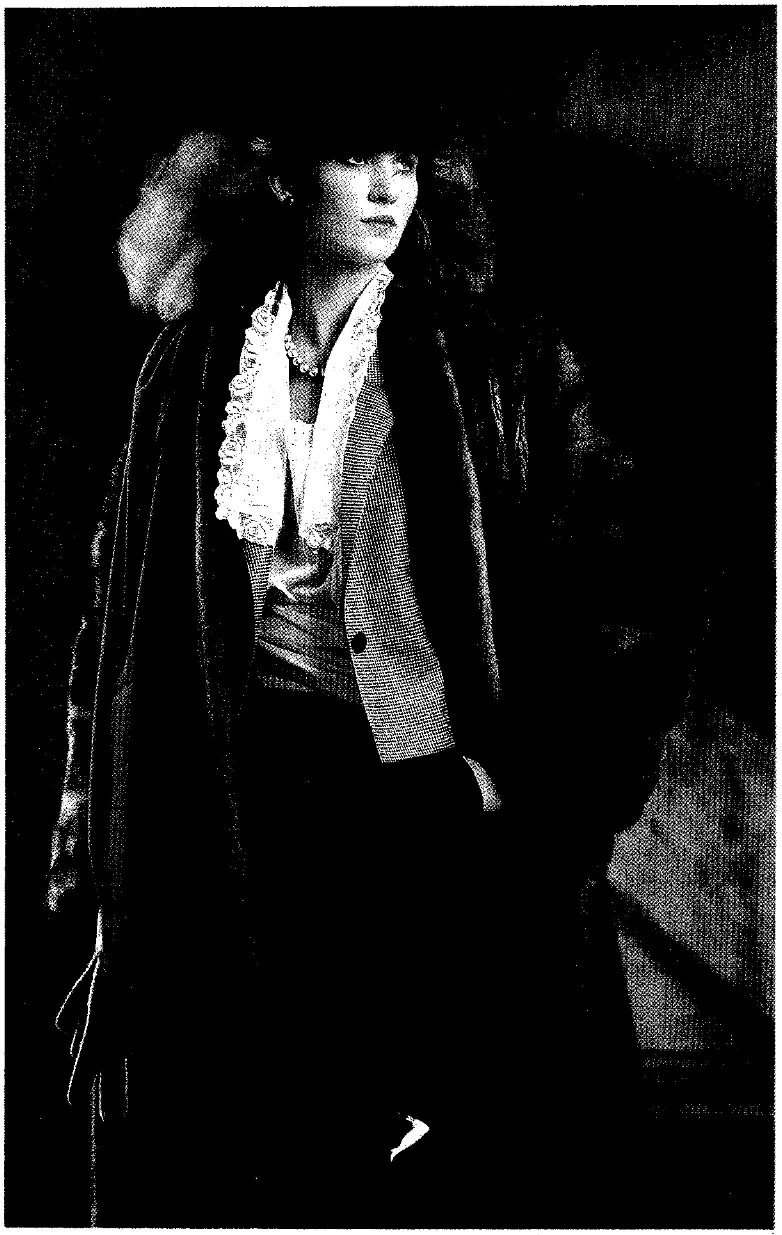
Natural-Canadian-red-fox coat trimmed in gray fox, by Perry Ellis for Alixandre, $14,000 at Bloomingdale's; vintage cotton jodhpurs, $18 at Chameleon (270 Bleecker Street); antique silk-jacquard waistcoat, $125, silk tie, $18, silk handkerchief, $10, and leather gloves, $25, at F.D.R. Drive (109 Thompson Street); antique wool-and-silk shawl, $275 at Niall Smith (344 Bleecker Street); brogues by Perry Ellis, $142 at Bloomingdale's and Bonwit Teller.

Victorian wood-and-amber cane from Niall Smith.



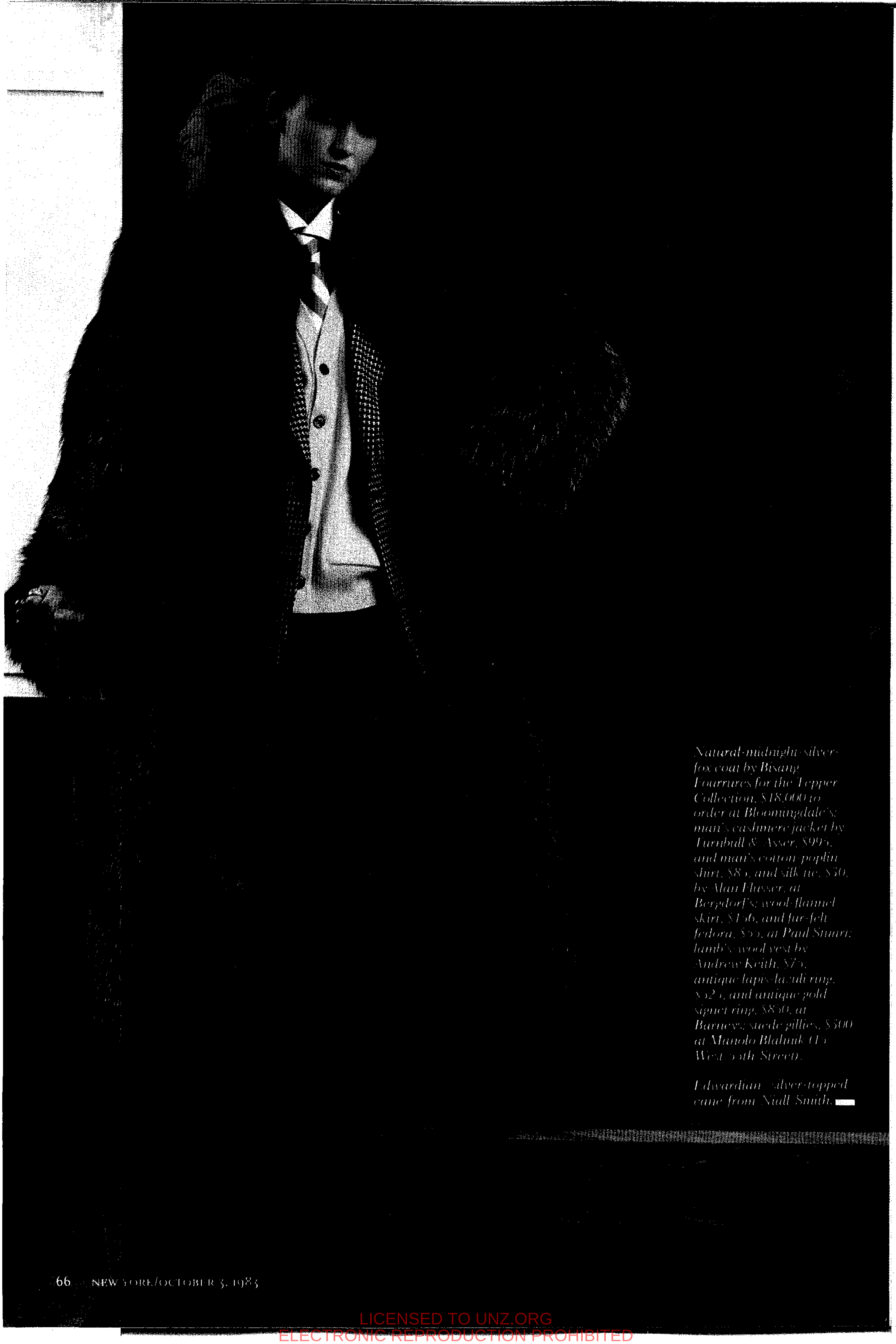


Wild DREAMS



Natural-blue-iris-mink coat by Chloé/Goldin-Feldman, $10,000 at Bendel's and to order at Bloomingdale's; silk-and-wool jacket by Mary Ann Restivo, $270, cashmere-and-wool scarf, $90, and cashmere gloves, $50, at Bergdorf Goodman; wool-flannel skirt by Chloé, $310 at Barneys; antique linen blouse, $125 at F.D.R. Drive; rayon sash, $75 at Pan American Phoenix (the Market at Citicorp Center, 153 East 53rd Street); felt tricorne hat by Paul Craig, Ltd., $47.50 at San Francisco (975 Lexington Avenue, near 71st); black-pearl necklace, $81,000 at Cartier.

Victorian ebony-and-ivory lady's walking stick from Bob Pryor Antiques.



Natural-midnight-silver-fox coat by Bisang Fourrures for the Tepper Collection, $18,000 to order at Bloomingdale's; man's cashmere jacket by Turnbull & Asser, $995, and man's cotton-poplin shirt, $85, and silk tie, $50, by Alan Flusser, at Bergdorf's; wool-flannel skirt, $156, and fur-felt fedora, $55, at Paul Stuart; lamb's-wool vest by Andrew Keith, $75, antique lapis-lazuli ring, $525, and antique gold signet ring, $850, at Barneys; suede gillies, $500 at Manolo Blahnik (15 West 55th Street).

Edwardian silver-topped cane from Niall Smith.

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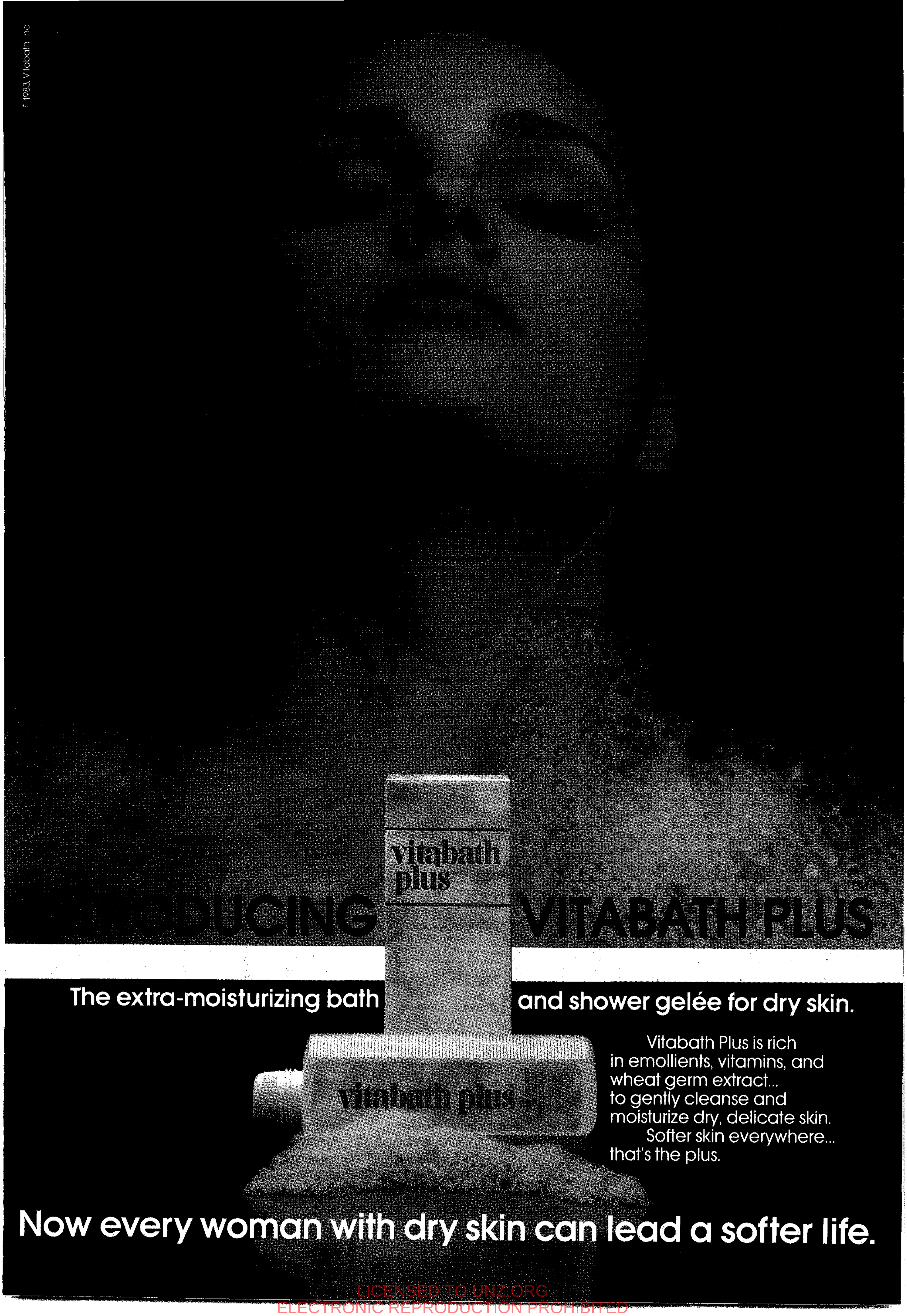
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Books/Julian Moynahan, Rhoda Koenig

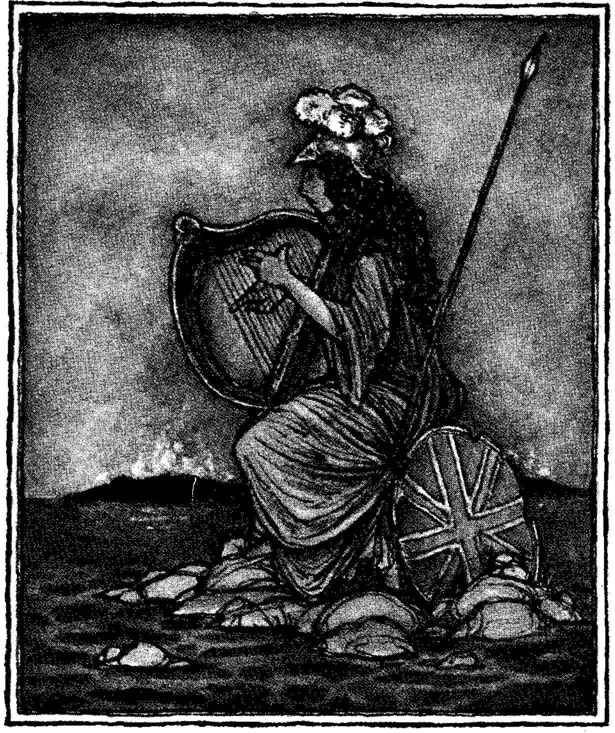
REVENGER'S TRAGEDY

"...*Fools of Fortune* makes one want to believe that the trouble between England and Ireland is a lovers' quarrel..."

Fools of Fortune, *by William Trevor. The Viking Press; 239 pages; $13.95.*

Fools of Fortune IS AN ELEGANTLY plotted and limpidly written tragic romance on a high-Anglo-Irish theme—that of the conflicted social and cultural heritage, what Trevor's brilliant predecessors, the novelists Edith Somerville and Martin Ross, called "the strain of the double loyalty." Because it so fully incorporates the real tragedy of English and Irish political relations and armed struggle during the past few generations, some readers may fail to remark how very strange and improbable are certain developments in the story. For example, shy lovers who are cousins conceive a child from the embraces of a single night, then do not meet again or even correspond for another 50 years, though they address each other perpetually in their thoughts and dreams and are reunited in old age. Their child, though raised as a Protestant of sorts, comes to be venerated as a Catholic saint of sorts after she has retreated into madness in order to escape knowledge of the appalling misfortunes besetting her family. Some of this might belong to the romance tradition of, say, *Peter Ibbetson,* while some of it looks farther back, to the mournful and deathly intensities of that earliest Anglo-Irish romance, *Tristan and Iseult.*

The "real" story may well compete with *The Good Soldier* for the title of the saddest ever told. In 1918, the hero, eight-year-old Willie Quinton, of Kilneagh House, in County Cork, is the cherished elder son of a well-off Protestant family with historic roots in Dorset. The Irish Quintons have had the peculiar habit since the seventeenth century of turning back to the English branch of their clan for their lovers and spouses. Thus Willie's father has married the English beauty Evie Quinton, converting her to his Irish Nationalist creed with the aid of the unfrocked and eccentric priest Father Kilgarriff. Willie, absorbing a little Latin and much more patriotic Irish history from the same source, is destined to fall deeply in love with *his* English cousin, the dovelike Marianne Quinton, who will love him absorbedly in return, but not before shocking violence overtakes the Irish Quintons in the period of the Troubles that pitted the Sinn Fein Nationalists against the English military (1918–21).



Two strings that make a single sound.

This part is almost too painful. Quinton *père,* an easygoing mill owner, has been a financial supporter of the Nationalists and has occasionally entertained Michael Collins, chief of the Sinn Fein guerrillas, in his home. Also, an informer to the English is murdered and mutilated on Kilneagh land. This is sufficient provocation for the storm-trooper-like British Black and Tans to launch one of their infamous punitive raids. Mad with drink, they burn the main house, kill Willie's little sisters and his father, shoot the gardener and his son, grievously wound Father Kilgarriff, and even destroy the family dogs before making off in their armored vehicles. Evie survives with Willie, but only as a brooding alcoholic who ekes out lonely years in a terrace house in the city of Cork while slowly and mostly unconsciously shaping her son into the instrument of her revenge. Her target and obsession is the English sergeant who led the raid. His name is known to everyone in the county, as these things are always known in Ireland.

The next tragedies occur about 1930. Evie slashes her wrists, and Marianne, there for the funeral, becomes pregnant when she solaces her cousin on the night after the burial. Marriage between these true lovers should quickly follow, except that Willie has disappeared. He has hunted down the Englishman, bloodily killing him, and will remain a used-up murderer and man on the run for the next half-century, while Marianne remains at Kilneagh, raising their love child, Imelda, virtually in the ruins of the Quinton ancestral house. No wonder that Imelda, the child of blood and fire, brought up on endless rehearsals and retellings of these horrifying events, should end in deep alienation.

What is Trevor saying by all this? For one thing, that the cruel violence of English and Irish confrontations in modern times has involved a kind of madness on both sides. Then there is the double bind of the Anglo-Irish as a class: Looking to the English connection for a superior standard of civility and community, they have been forced to witness and suffer the destruction by the English of such fragile civility and community as Ireland has been able to achieve under their domination.

Approaching madness, the child Imelda remembers that "her mother said something strange: that when you looked at the map Ireland and England seemed like lovers." (Raised in a different tradition, I had always thought the map made England look like a furious old dame in a bustle, drop-kicking a rugger ball—Ireland—toward invisible uprights.) This haunting, unforgettable romance makes one want to

Julian Moynahan is writing a history of Anglo-Irish literature and culture since 1800. His last book was the novel Where the Land and Water Meet.

Illustration by Peter Elwell.

believe that the long trouble between the two countries is a lovers' quarrel at bottom. No doubt a few more centuries of burning and bleeding, most of it on Irish soil, will tell. **—J.M.**

Hugging the Shore: Essays and Criticism, *by John Updike. Alfred A. Knopf; 919 pages; $19.95.*

"LOVE IS SWEEPING THE COUNTRY," wrote dear, departed Ira Gershwin. "Waves are hugging the shore." John Updike says that the title of his collected criticism refers to the relative safety of book reviewing, compared with the exhilarating terrors of the open sea of fiction. But the verb in his metaphor conveys the delight and intensity Updike brings to this kind of writing. Updike's love of literature is passionate, and his embrace wide; if he stoops now and then to cuddle a silly book, that doesn't spoil one's pleasure in the warm and generous pieces he has written over the past eight years on such monuments as Nabokov, Flaubert, and Joyce, as well as a number of amusing exotics (Flann O'Brien, Raymond Queneau).

As Updike says, "a good review is, among other things, a little anthology"; true, he is unusually lucky in his *New Yorker* Lebensraum, but his pieces remind one how seldom reviewers quote at length from books (even novels) as they summarize the plot, scrutinize the morals, and, as an afterthought, spend a few words on the writer's use of language. Even less frequently are reviewers' comments so pointed and serious, so applicable to more than the merits and faults of the book of that week. For examples, here is a little Updike anthology:

> There is no need to write "funny novels," when life's actual juxtapositions and convolutions, set down attentively, are comedy enough.
>
> Any reader who picks up a work of fiction enters into a contract whereby he purchases with credulity satisfactions of adventure and resolution that his lived life denies him.
>
> America has always tolerated sex as a joke, as a night's prank in the burlesque theatre or fairground tent; but not as a solemn item in life's working inventory.
>
> The true and habitual creator of fiction, it could be asserted, does not work from journals but trusts to memory and imagination, which are forms one of the other. The welding together of descriptions written down on the spot is a technique of journalism. The eye of fiction does not see the multifarious thing itself; it would lose momentum and subliminal music if it did.... Fiction proceeds in the faith that it can animate the mundane and breed significance out of its own accumulating context.
>
> Socialist Realism glamorizes the proletariat and the Revolution as advertising art does the bourgeoisie and consumerism. But,

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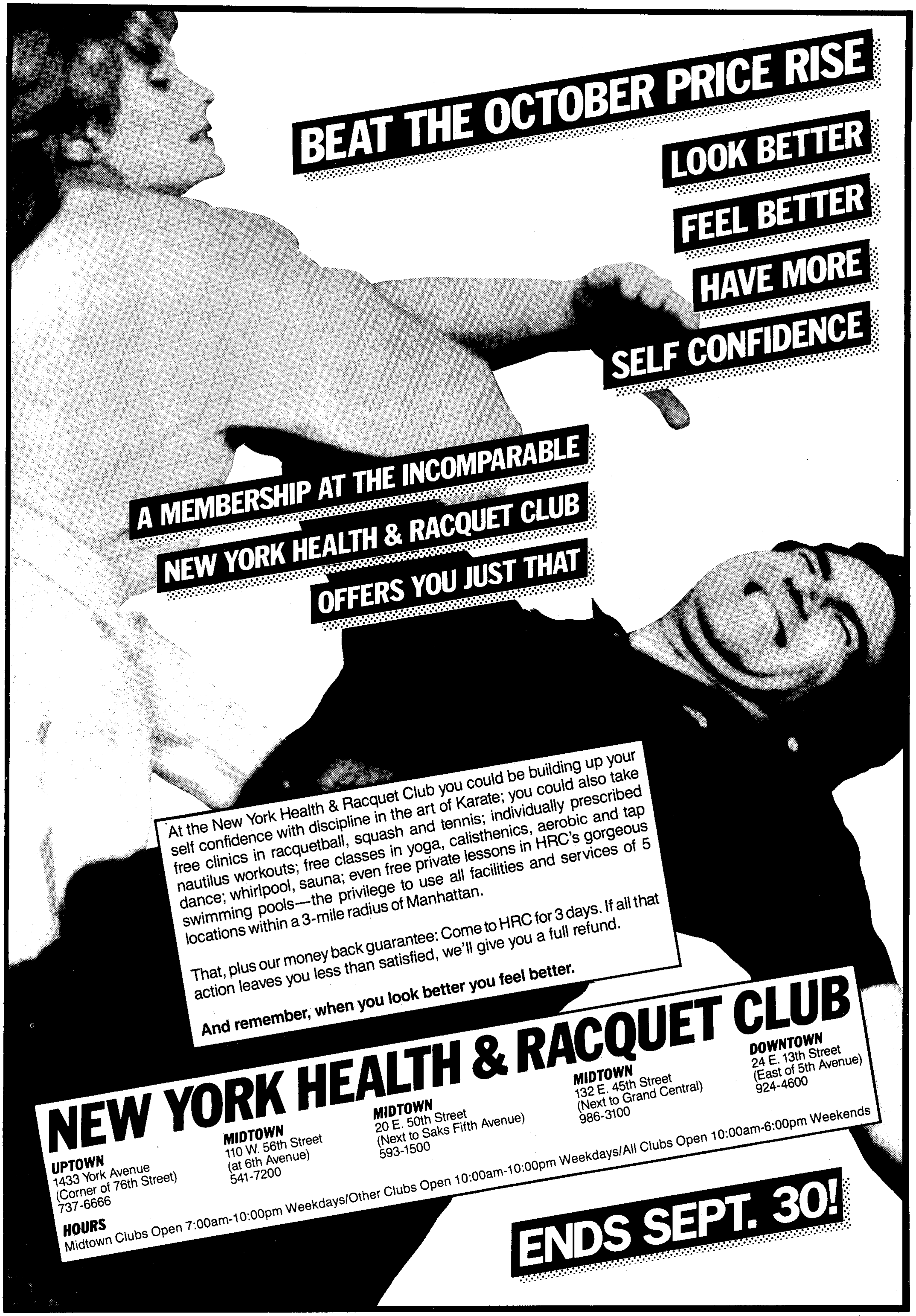
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then, what art, including the revered statuary of Greece, has not been to some extent glamorizing? Perhaps Roman portrait busts, Goya, Hieronymus Bosch, and certain Dutch landscapists—but even with these, art's need to fix the essence and find the typical has the effect of improving the world.

As you can see, these statements add up to a sort of credo, one that Updike puts into practice in his fiction—a desire to find the hidden God in the trivial and even sordid details of our lives, "to show us the paradise that, disguised as the ordinary, surrounds us as we live." Small wonder that Updike says he was taught to write by Henry Green ("a saint of the mundane"), one of whose characters says, "Surely simply everything has supreme importance, if it happens." Updike is aware of the pitfalls of this attitude (after quoting a series of descriptions from a German writer's travelogue, he says, "Well, this is fine stuff, if you enjoy getting postcards"), but his reviews sometimes carry the reverence-for-life business to a point that threatens to turn love into patronizing sentimentality. (His approval of Ann Beattie's anorectic prose, for example, seems to congratulate her for her intention rather than her achievement.)

When Updike goes on the offensive for his ideal, his attacks have a conviction that draws strength from his sympathetic appreciation, and make one wish he'd carry his standard into battle a bit more than he does. (While commending everything that he can in *The Dean's December*, for instance, he finds Saul Bellow's novel a failure because "literature can do with any amount of egoism; but the merest pinch of narcissism spoils the broth." I'd love to read him on Norman Mailer.) Still, to grant Updike the haecceity he grants others, he's a peerless appreciator. If he can be too much of a goddamn genial host at the banquet of literature and make one wish to be off in the corner with Oscar Levant for a bit, there's no denying that he throws a great party. **—R.K.**

In brief: AS YOU MIGHT EXPECT FROM the title, **Singapore: A Novel of the Bronx** (by Joe Bernardini; Harmony Books; 261 pages; $12.95) is an extended fantasy. In it, Jeff Baldini, a housebound citizen of Decatur Avenue, conjures up the religion, literature, criminal-justice system, athletics, work habits, entertainments, and sexual customs of the "Singaporesi," a subculture he has a good grip on from the Faye Emerson and Zachary Scott movies he absorbed at the old Pilgrim Theater. As you might expect from this description, the book has nowhere to go and does, but the journey is a high-spirited one that wrings the maximum comic effect from the collisions of dyed-in-the-wool schleppiness and ratty glamour. **—R.K.**

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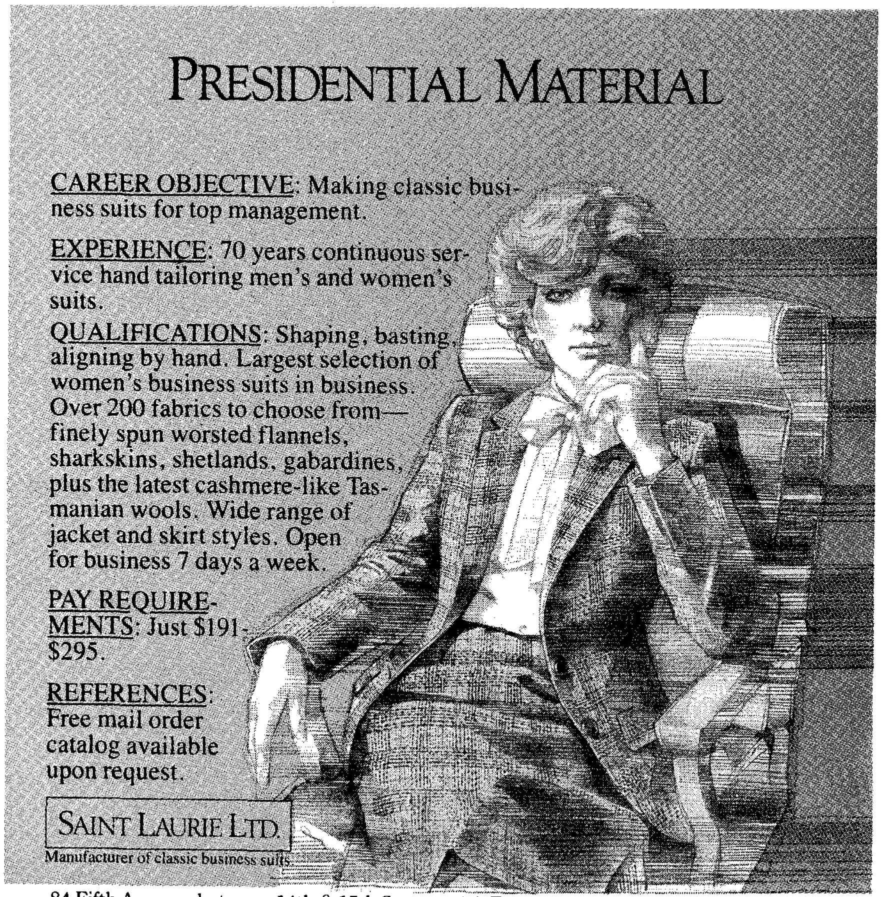

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The Insatiable Critic/Gael Greene

A BREAKTHROUGH ON THE WESTERN FRONT

"...Luxembourg feels like a winner. What a joy to find something wonderful to eat north of Columbus Circle..."

Deco aglow: *Odeon savvy is transported to the Upper West Side.*

OH HOW HUNGRY WE ARE, WE ZIP CODE-hopping cowboys of Manhattan's West Side. How we've longed for a cozy neighborhood feeding station, a savvy after-theater supper stop with good food that is more than drearburgers and less than pheasant Souvarov, a retreat from the bedlam of Columbus Avenue.

That's exactly how Keith McNally and Lynn Wagenknecht felt, they say, trekking north from TriBeCa to the Regency or the Thalia for a movie, or craving a bite after an evening at Lincoln Center. The pampered mouth knows: The West Side renaissance has provoked a plague of ptomaine guzzleries and only a scrimp of restaurants we dare to favor. But since McNally and Wagenknecht are two-thirds of the force behind TriBeCa's successful Odeon, they felt equipped to recruit some partners and take direct action to subdue their hunger. *Voilà!* **Cafe Luxembourg.** Installed just a few weeks ago in the freshly Art Deco'd space (till recently the ill-fated L'Elysée) on 70th Street west of Broadway, Luxembourg already feels like a winner.

The kitchen is reasonably good at worst; at best it is impeccable. The menu cleverly appeals to almost any appetite—vegetarian, gourmand, anorectic—and any purse (dinner entrées, $9 to $23). Supper is served till 2:30 A.M. The mostly amateur staff is graceful and exceptionally well coached (though ofttimes overwhelmed), the women in black à la Parisian waifs, the men in brasserie garb. And the setting is subtle, so artfully contrived it's impossible to tell what is old, what is new: beveled mirrors; zinc bar, of course; black-and-white terrazzo floor; Deco fixtures casting a blush-and-ivory glow; pale-green and Depression-blue tile against cream; you don't think about, because it's so soothing, yet amped for serious people-watching; and a steel rail framing the red banquettes and making a shelf for coat stashing.

Just two weeks old, the café was already fully booked. Saturday-night shoulders were bare. This was definitely not your slouching-down-Broadway crowd. Almost everyone was wearing black and white or red. The bare-shouldered glossographer from *Women's Wear* eyed the scene. Jonathan Scull had dispatched his driver for more champagne (no liquor license yet—bring your own or let the house send out). Brooke Hayward and Peter Duchin were a dining duo. Gallery chiefs and poet-habitués of Elaine's flanked Halston mannequins, and, from the neighboring Dakota, film-and-TV producer Gil Shiva and Bridgemarket builder Harley Baldwin. It's that Instant Standing-Room-Only phenomenon. "There are people here who only go to new restaurants," observed McNally. "I haven't seen them since the week we opened Odeon, and I don't expect to see them again. But we hope the neighbors are here, too."

What a joy to have something wonderful to eat besides Chinese food north of Columbus Circle. Luxembourg's cassoulet is one of the best I've tasted in years, full of rich, moist confit of duck, garlicky sausage, and white beans under a thick crunch of crumbs, sizzling in its own covered crock. And it's only $10. Odeon's Patrick Clark runs the kitchen, dividing his time between uptown and down. Soups and many entrées are far from thrilling, but there are triumphs too. Rich chicken-liver terrine ($3.75) is smooth and wondrously tasty, with its own grenadine-scented onion marmalade. Fresh lumps of crab, shrimp, and scallop in sole mousse ($6.50), shaped into sausages and wrapped in spinach, float in a cream-softened beurre blanc. The country salad ($4), a delicious toss of chicory, Roquefort, garlicked croutons, and lardoons of bacon, is rivaled by an even more winsome notion: an almond-flecked melt of goat cheese on radicchio, arugula, and romaine ($4.75). Those are the four best beginners. Wellfleet oysters glazed in a champagne sauce ($7.50) are good, but there is something vaguely unpleasant about the

Photograph by Ken Regan/Camera 5.

texture of so much minced garlic in an otherwise well-thought-out cassolette of snails ($4.50).

Twice the pasta of the day ($9.50) was green-and-white fettuccine (served once in a creamy pesto, the noodles a bit mucky, and once carbonara, with fresh Parmesan grated at the table and ham that turned out to be a bland substitute for classic pancetta, that smoky Italian bacon). Besides the superlative cassoulet, good mesquite-grilled lamb chops ($21), and a pleasant-enough breast-of-duckling salad ($10.25), the best entrées were daily specials: a sublime ragout of lobster and sea scallop ($23) swirled with leek, and moist, sweet halibut ($19) under a stunning mantle of cracked white peppercorns—dynamite not everyone might love as much as our fire-eaters did.

Did the precise mastery of the fish cooking have anything to do with my being recognized? Let's hope sea creatures will always be snatched from the fire at the instant of just-cooked perfection. The details are so carefully conceived—excellent warmed rolls, a carafe of ice water at each table—it gives the perfectionist hope. One day perhaps the cubes of tomato will not be so wantonly dispensed, the chicken may be tastier, less cooked, the duck somehow improved, the steak less gristly, more aged, and the frites as good as the crisped pommes Maxim (which could be even crisper and more generously portioned).

White- and dark-chocolate mousses ($4.50) float on fine chocolate sauce, and the chef's chocolate torte ($3.25) is a crunchy, mysterious must. Homemade cheesecake ($3) is simple and good, and lemon-curd lovers will appreciate the house tart ($2.75). Excellent American coffee is infinitely superior to the house espresso. Brunch Saturdays and Sundays is equally thoughtful, equally uneven—everything from oatmeal ($2.95) to chicken salad ($7) and eggs Benedict ($6.75), hussard ($6.75), and sardou ($7.25). The last—exquisite poached eggs with ham and artichoke heart in a fine, tangy hollandaise—is a model of perfection, while gluey disks posing as potato pancakes ($6) may leave morning spirits dragging.

Yes, there are flaws. But Cafe Luxembourg is still young and tender. It's almost everything our unquiet Western Front has longed for. If we're lucky, the bare-shouldered chic-lets will leave us room.

Cafe Luxembourg, 200 West 70th Street (873-7411). Open Monday through Friday for dinner from 5:30 p.m. to 12:30 a.m. and supper from 1 a.m. to 2:30 a.m., and Saturdays and Sundays for brunch from 11 a.m. to 3 p.m., dinner from 6 p.m. to 12:30 a.m., and supper from 1 a.m. to 2:30 a.m. American Express, MasterCard, Visa.

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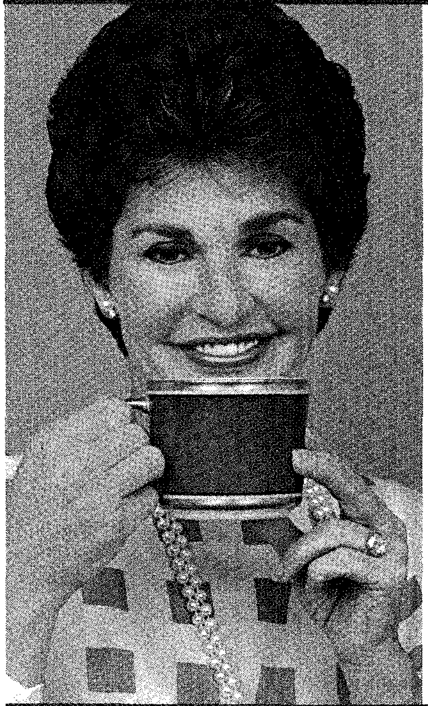

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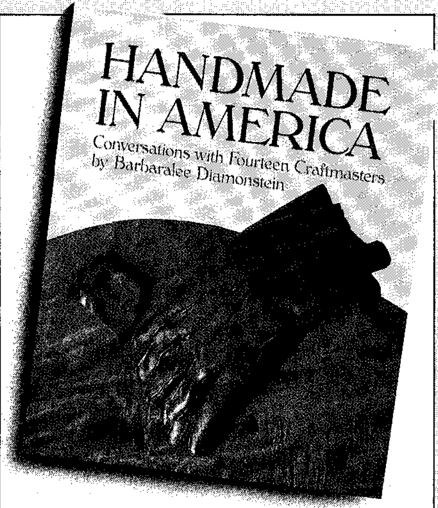
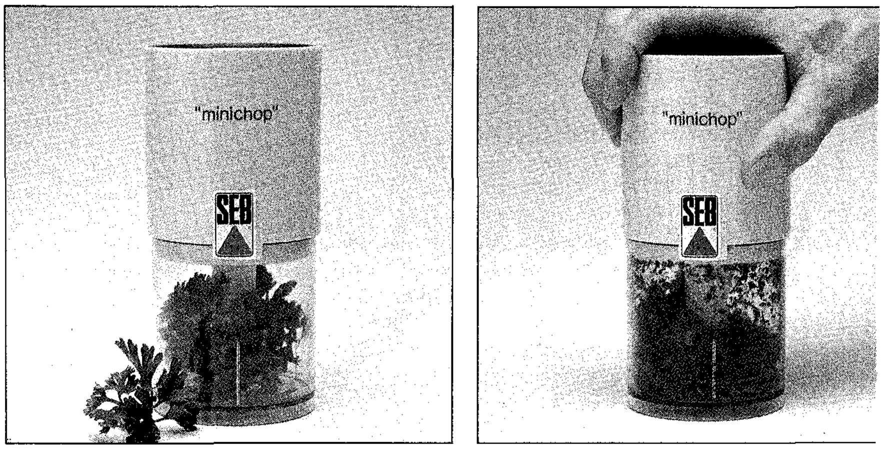
By Nancy McKeon and Corky Pollan


HANDMADE IN AMERICA
Conversations with Fourteen Craftmasters
by Barbaralee Diamonstein

Object Lessons

According to a poll cited in Barbaralee Diamonstein's new book, *Handmade in America*, one out of every two households in America is involved in some way with crafts. But there are crafts and there is Craft. This handsome volume concerns itself with the uppercase kind and consists of fourteen interviews with top crafts workers. For those whose exposure to crafts is limited to their sister-in-law's macramé plant hangers, the book is a revelation, but even for the better-versed there's much to be learned from "the acknowledged mother of the slump glass movement" and the innovator of "stack lamination." The arts community can't decide if these people are artists or craftsmen, but they do agree with textile designer Jack Lenor Larsen that "mass culture is our common enemy" and that handmade objects are our only weapon.
HANDMADE IN AMERICA/$49.50



Chop Secret

Yes, we know: Skill and a sharp knife are the only proper tools for chopping onions and mincing garlic and herbs. But there are those frantic or lazy times when it would be pleasant to rely on an electric appliance to do it all. One that will *chop* the onions, not turn them into mush; one that won't overwhelm a single clove of garlic; one that won't require a major kitchen cleanup after every use. SEB's Minichop ($27.95), from France, neatly does all of the above, *and* it's tiny enough to store in a kitchen drawer. But Minichop is no wimp: Its motor has the power to tackle hard cheeses, coffee beans, even nuts. The blade and the little plastic cup both detach for thorough sudsings.
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Imagine spending two days surrounded by chocolate—chocolate to taste, to buy, to watch being dipped. New Yorkers can do just that this weekend, October 1 and 2, when Chocolate Extraordinaire comes to town. A major opportunity to test the claims of all those deluxe *chocolatiers*, the weekend will either cure chocoholics or seal their fate. And the aroma alone will be enough to send anyone over the edge.
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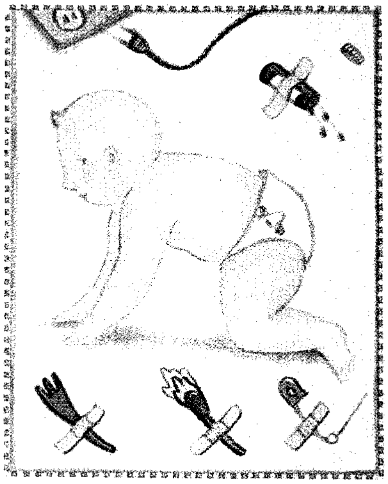
Photographs: top, Aaron Rezny; bottom, Paul D'Innocenzo (chocolates courtesy of Li-Lac Chocolates, Inc.).

A Safe Bet

"The great thing about kids," says Noel Merenstein, director of Baby-Life, "is that they're so resilient. You can bring them back without permanent damage from life-threatening accidents that might leave an adult severely impaired." Baby-Life is a program that instructs parents in lifesaving techniques. In a one-evening, three-hour course, parents learn what to do if a child is choking (a modified Heimlich maneuver geared to protect delicate internal organs), stops breathing (infant/child cardiopulmonary resuscitation), antidotes for poisons, how to check for a concussion or fractures, how to treat burns, and, most important of all, when to get help. Parents get to practice techniques on CPR mannequins, and instructors are trained in accordance with American Heart Association standards. Classes, limited to ten people, are taught at neighborhood locations several evenings a week, or groups can arrange for an instructor to come to the house.

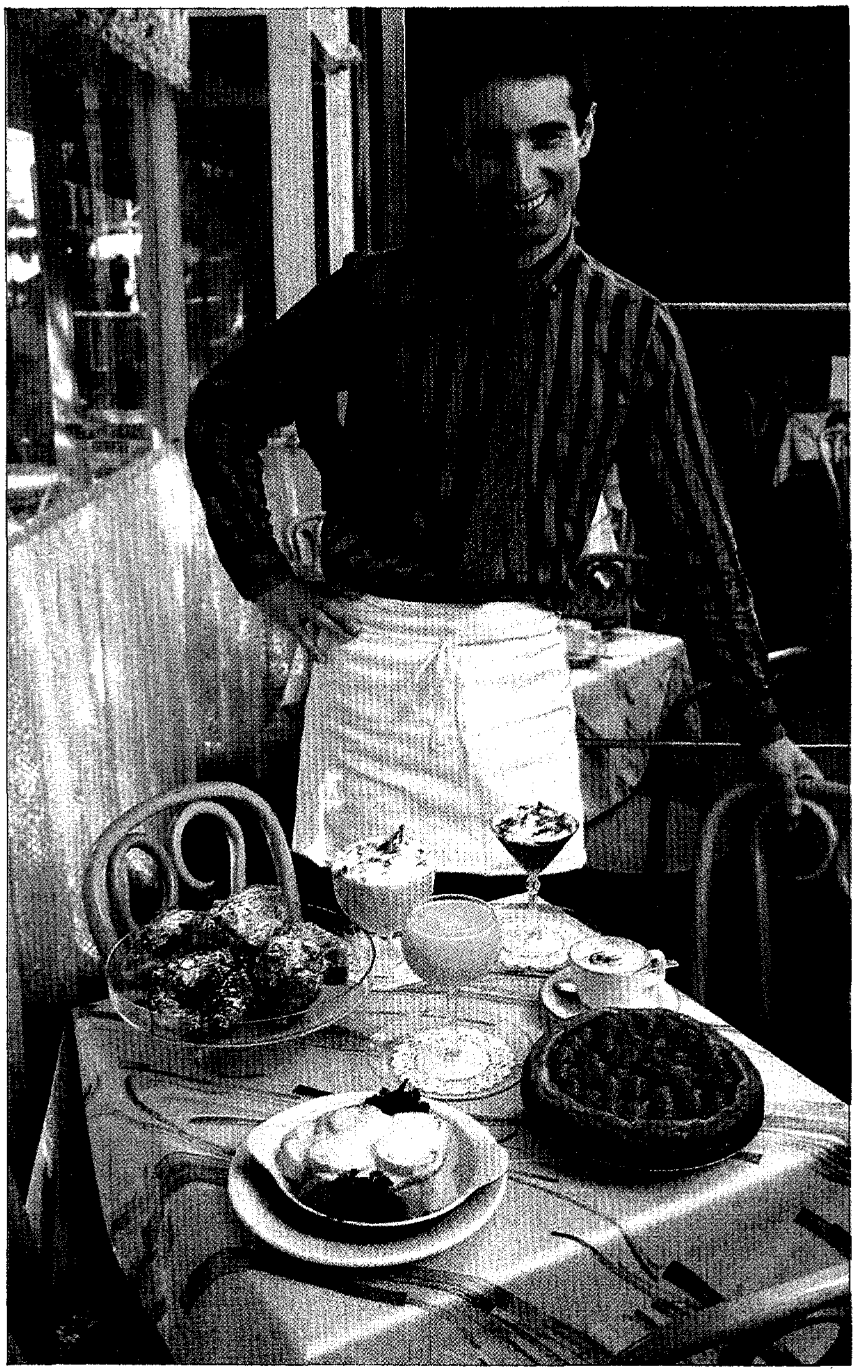
BABY-LIFE/*744-0805/$20*



Early Addition

There's something positively un-New York about the atmosphere at SoHo's Café Fidelio. Have a cup of espresso ($1.20, served with little cookies) while reading the *Wall Street Journal* or Zurich's *Tages-Anzeiger,* both available here. "Customers can stay for hours if they want," says the Swiss-born Alex Kimche. A godsend for SoHo's early risers, the Fidelio opens at 8 A.M. There's fresh muesli for breakfast (Swiss cereal with yogurt, milk, heavy cream, fruit, and nuts—small, $2.95; large, $4.20). The freshly squeezed orange juice (small, $1.60; large, $2.20) is served in a wineglass set upon a dainty paper doily. For lunch, there's a hearty "diplomate" sandwich (ham, turkey, cheese, and rémoulade sauce, $6.45), or an unusual cheese casserole (cheese, tomato, ham, and rémoulade sauce, $6.75). But what Kimche truly excels at are the rich desserts. There's fresh-peach pie with whipped cream ($2.65), a wonderful Russian mazurka made with hazelnuts and garnished with orange slices and cream ($2.65), and a light-as-air cheesecake topped with fresh strawberries ($3.20) that is worth a visit in itself. **—Colette Rossant**

CAFE FIDELIO/*195 Spring Street/334-9522/Open daily 8 a.m. to midnight*

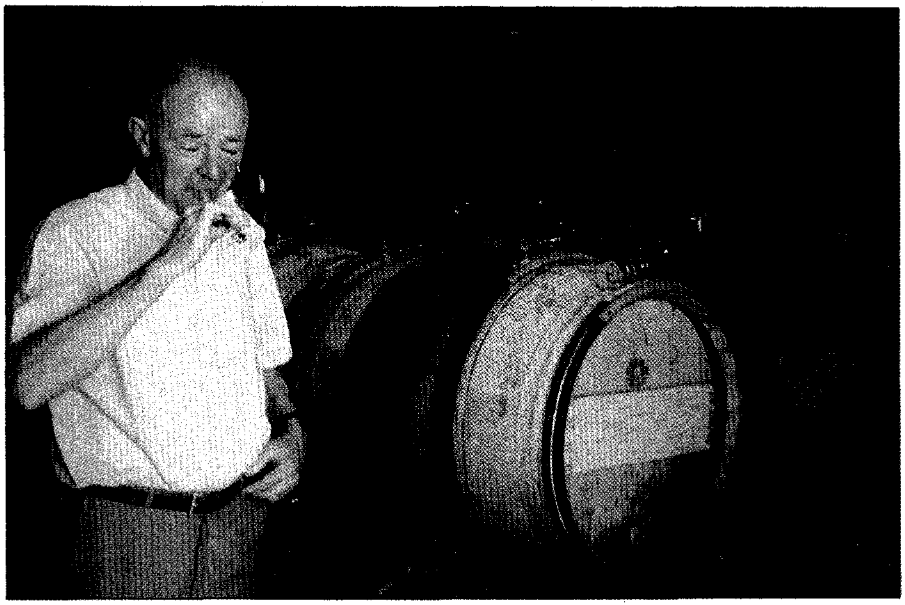


Photograph by Ted Hardin. Illustration by Alexa Grace.

Wine/Alexis Bespaloff

WAITING FOR BORDEAUX

"...Some impressive wines were made in 1982, but those anticipating a classic Bordeaux vintage may be surprised..."



Barreling along: *Léon Thienpont, of Vieux Château Certan, tasting his 1982.*

WHEN I LIVED IN BORDEAUX, TWENTY years ago, I sometimes lunched with a young Englishman who worked for a wine firm. Once, when I took out my notebook to jot down some comments on the wine we were drinking, my companion—who soon after went into the toy business—asked, "Why do you bother making notes? Every vintage tastes different."

It was to make notes on the taste of the 1982s—the most acclaimed and sought-after vintage in many years—that I visited Bordeaux at the end of July. The tremendous attention that has been focused on 1982 red Bordeaux is due not only to their reputation but also to the fact that consumers can already purchase these wines for delivery in 1985 (page 78).

In Bordeaux, I was able to sample and compare more than 60 of the best-known 1982s—many of them two or three times. I wish I could come up with a simple and definitive evaluation of the vintage, but the quality and style of these wines cannot be easily summed up. Some exceptional and impressive wines were made in 1982, but those anticipating a classic Bordeaux vintage may be surprised. In fact, the 1982s are so unusual that the Bordelais have to go back a good many years—some see a resemblance to 1947, others to 1929—to come up with a comparison.

The vintage's most significant characteristic was the extraordinary ripeness of the grapes (due to an early flowering in June and an exceptionally warm and sunny September). The special nature of the 1982s is conveyed by the words most often used to describe them: "fat," "supple," "fleshy," "rich," "powerful." Words I heard less often were those traditionally associated with fine Bordeaux: "elegance," "balance," "complexity," "finesse."

"Great vintages are always apart," says Emile Peynaud, Bordeaux's leading oenologist, and consultant to many of the top châteaux. "They are not normal and not reproducible." He points out that although the tannin in the 1982s is hidden by fruit and not evident on the palate, analysis indicates that the wines actually have more tannin than the 1978s and 1975s. "Of course," Peynaud observes, putting the 1982s in perspective, "the wines are not typical. The Médocs, for example, taste like Pomerols. They have a deep color, higher alcohol than usual, somewhat lower acidity, and a vinosity, warmth, and fleshiness that we usually associate with Pomerol."

Many of the people I spoke with believe that for the top châteaux 1982 is the best vintage since 1961 (although it's in no way *like* 1961). One knowledgeable person who does not share the euphoria is Peter Allan Sichel, the English proprietor of Château d'Angludet and a co-owner of Château Palmer. "The 1982s," he maintains, "have power but lack the elegance that makes Bordeaux unique. The wines had a delicious fruit in the spring," he adds, "and were especially appealing to those unused to tasting young wines. But the low acidity might result in a lack of bouquet and shape. Many don't have as complete a structure as the best 1981s. The 1982s," he concludes, "will please those who want weight and body; those who want elegance should turn to the 1966s, 1971s, and 1978s."

Having given this background, let me now turn to specific wines. The most acclaimed seems to be Pétrus, a Pomerol usually noted for its lush, opulent, almost exotic qualities, all of which were abundantly displayed in 1982. In describing the other first growths—always within the context of the special nature of the 1982s—some praise the elegance, style, and balance of Lafite-Rothschild; the definition and structure of Latour; the richness, intensity, and power of Mouton-Rothschild; the finesse and restraint of Haut-Brion; the fruit, structure, and complexity of Margaux; and the character and length of Ausone. Cheval Blanc, rich but lacking finesse and complexity, is perhaps the least successful of the first growths, but I should add that there was no first growth that did not disappoint one or another of the experienced tasters with whom I tried these wines.

Three 1982 Médocs that particularly impressed me were Cos d'Estournel, Grand-Puy-Lacoste, and Gruaud-Larose, each of which combined the richness and ripeness typical of 1982s with elegance and length. Other Médocs that I liked from among the best-known châteaux were Léoville-Las-Cases, Ducru-Beaucaillou, Brane-Cantenac, Calon-Ségur, Beychevelle, Palmer, Léoville-Poyferré, Lynch-Bages, Giscours, Talbot, Léoville-Barton, and Montrose. There were also a number of wines, such as La Lagune and Gloria, that I found appealing but relatively light and simple.

I was unable to taste as many Saint-Emilions and Pomerols as I would have

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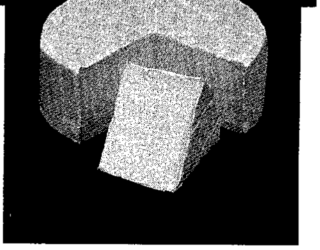


liked, but the feeling among many Bordelais is that—with some notable exceptions—they were not as successful as the Médocs. "Quality was more homogeneous in the Médoc," admits one leading oenologist in Saint-Emilion. "There was too much production here, so some wines are hollow and lack the richness and density of our best 1982s." Some of those I tasted were overripe and jammy, others diffuse and lacking structure. Three 1982s that I found excellent, however, were Figeac, Vieux Château Certan, and Pavie.

Even the most enthusiastic fans of the 1982s point out that quality is not uniform at all levels, as it was in 1975. The dilution of flavor that occurs in an abundant crop is especially evident among the less expensive appellations, which include many *petits châteaux*.

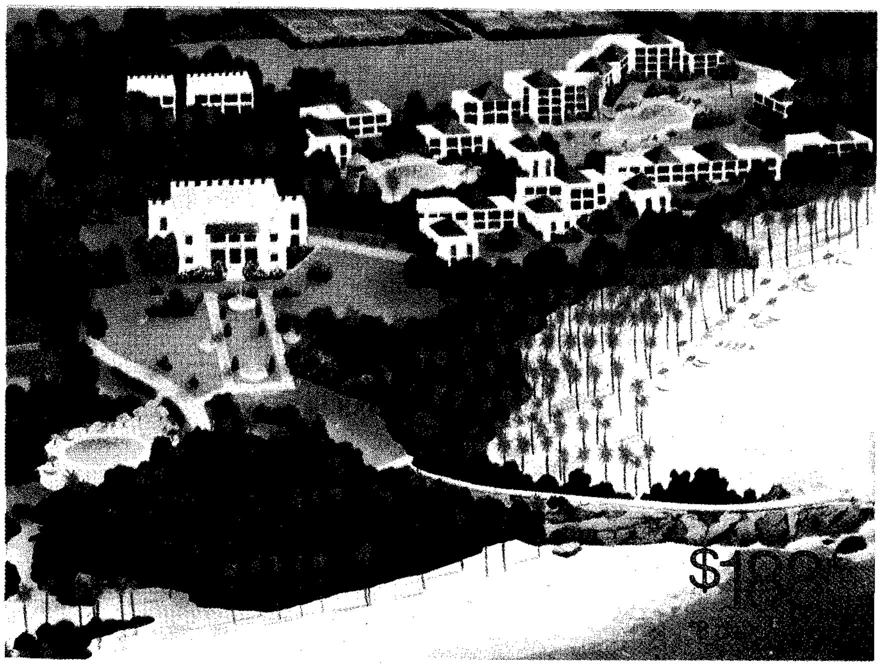
When will the best 1982s be ready? There's no unanimity of opinion. Some predict that the wines will be enjoyable soon after bottling and will last a long time; others believe the wines will need six to eight years in bottle before becoming drinkable. Peynaud believes the 1982s "will be drinkable early, like the 1953s and 1964s," but adds, "We misjudged the 1970s, which took much longer to come around than we thought, and also the 1976s, which are already much more advanced than we predicted."

Conservative oenophiles may say that the jury will be out on the 1982s for ten years or more, but I think the next useful evaluation of this vintage can take place in the fall of 1985. All the 1982s will then be in New York shops, they will have spent a year or more in bottle, and they can then be compared with one another and with previous vintages.

For the moment, we can consider the irony that the Bordelais are delighted because for the first time since 1947 or 1929 they have produced wines from fully ripe grapes that are deep-colored, relatively high in alcohol, rich in tannin, somewhat low in acid, supple, and intensely flavored—in other words, wines displaying the qualities that characterize California Cabernet Sauvignon seven years in ten. This is unfair, of course, and an oversimplification, but it does emphasize the point that however impressive the 1982s may be they are by no means a traditional Bordeaux vintage with traditional virtues.

Buying Before They're Bottled

WHATEVER THEIR REPUTATION IN A given vintage, most of the world's fine wines cannot be purchased until they actually arrive in retail stores, two or three years after the harvest. Since the 1950s, some retailers have offered American consumers "futures" in good Bordeaux vintages—the opportunity to buy



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"...Although consumers must pay for the 1982s now, retailers—with few exceptions—do not pay until the wine is delivered..."

wines within months of the harvest and long before they are bottled and shipped. But no futures have ever been sold with as much fanfare as the 1982s have provoked.

Bordeaux produces a great deal of red wine (nearly 40 million cases were made in 1982), but almost all the attention goes to a group of about 40 châteaux from the Médoc, Graves, Saint-Emilion, and Pomerol that account for less than 2 percent of the total production. They determine the reputation of the vintage, and they make up the bulk of futures sales at the retail level.

Why buy futures? To be certain of having wines that are in short supply, and to save money on wines that are expected to be more expensive when they arrive (it would otherwise make more sense to invest the money elsewhere and then taste the wines before buying).

As to scarcity, certain well-known wines are produced in limited quantities and are likely to be difficult to find at any price in 1985. These include Ausone, Pétrus, La Mission Haut Brion, Palmer, and Trotanoy.

The wines that are most likely to increase in price are the first growths—Lafite-Rothschild, Mouton-Rothschild, Latour, Margaux, Haut-Brion, and Cheval Blanc, with Lafite leading the pack. To these can be added Ducru-Beaucaillou, Pichon-Lalande, and Léoville-Las-Cases. Just how *much* higher the prices for these 1982 wines (and all the others being offered) will be in 1985 depends on several factors, among them the size and quality of the 1983 crop—which cannot be determined before mid-October at the earliest—and the exchange rate between the franc and the dollar, which is anyone's guess. The prices of a number of top châteaux have increased by 40 or 50 percent on the Bordeaux market since they were first offered, earlier this year, but that doesn't guarantee that retail prices paid by American consumers will rise as much, especially for the many relatively unfamiliar châteaux that are being offered along with the well-known ones.

Why are such a wide range of wines being offered, and why are they being promoted so aggressively? Because, though consumers must pay for the 1982s now, retailers—with few exceptions—do not have to pay for the wine until it's delivered by the importers (who have, of course, already established prices and allocated quantities).

The appeal of selling futures is so great, in fact, that some retailers advertised a whole range of 1982s last spring, before most prices had been established in Bordeaux. This made interesting reading for the château owners, of course, who pondered the enthusiasm with which American retailers were selling wines they didn't own, and those ads surely contributed to the unexpectedly high prices at which a number of proprietors eventually sold their wines.

Will all of the wines already paid for be delivered? Ab Simon, president of Château & Estate Wines, a division of Seagram that imports more fine Bordeaux than any other firm in America, is sanguine. "Some retailers have had to return checks, and others have had to allocate certain wines that are in short supply," he says, "but I don't think that any of the experienced retailers have accepted money for wines they are not sure of getting in 1985." ▬

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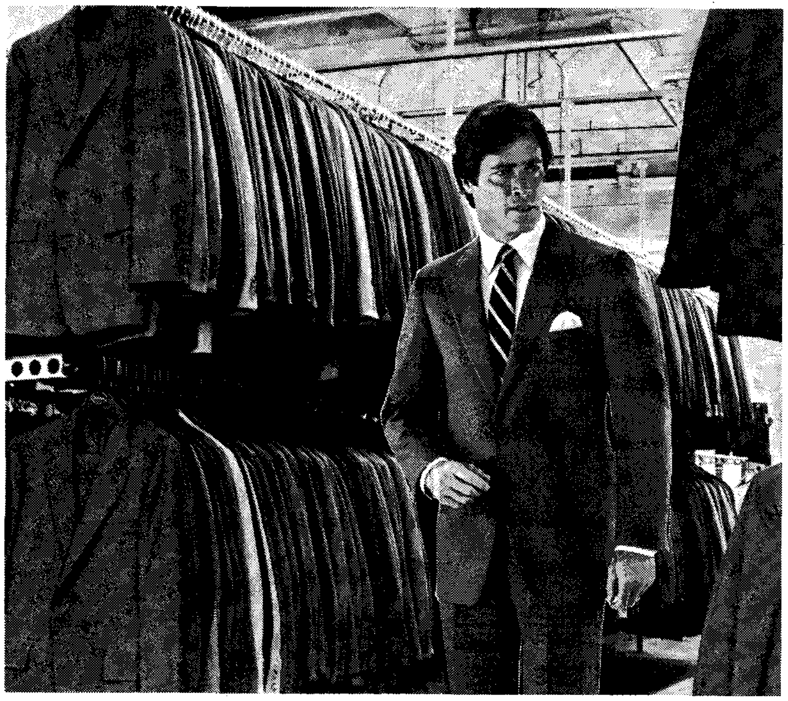

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BEYOND DECADENCE

"...Picabia knew what he was doing—his weirdly prescient paintings even today have a contemporary feeling..."

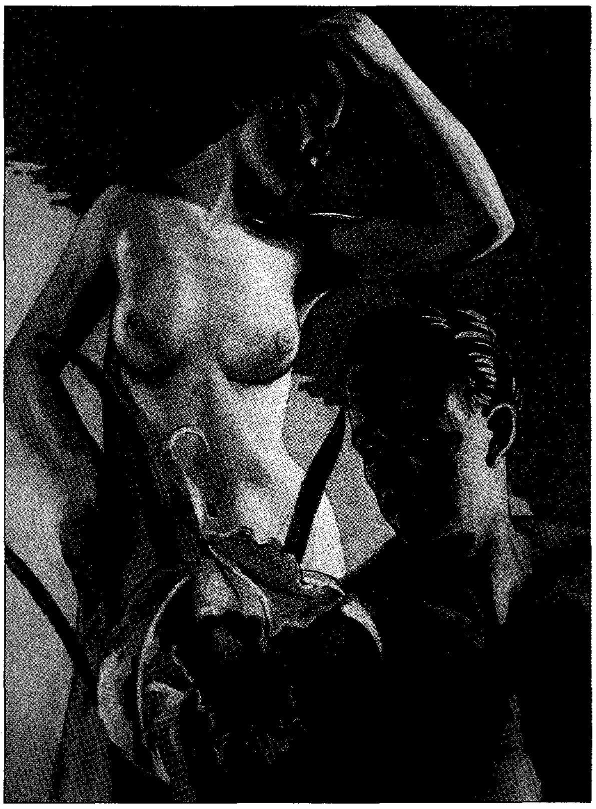
AS ONE OF DADA'S PRIME MOVERS, **Francis Picabia** (1879–1953) had a gift for *mots,* good, bad, and outrageous. He once promised, "If you read André Gide aloud for ten minutes, your breath will stink." In a more sober vein, he protested that "the picturesque is the opposite of art; art is the opposite of life," conceits he put to good use for over half a century as a painter-*provocateur.*

Picabia's prickly epigrams were not just a product of his unruly wit. As the French writer Georges Hugnet noted in his history of Dada, "It was necessary to teach bourgeois common sense a lesson." Of course, "bourgeois common sense" eventually triumphed by appropriating Dada's more public heresies for its textbooks on modern art, thereby embalming them for all time.

Those of us who grew up reading those histories are not always aware of the acts of surgery committed in writing them. Picabia's work was subjected to particularly drastic excision: Most of us think of his career as fading off into a void after the decade's worth of machine drawings he did for the Dada journals, for Steiglitz's magazine *291,* and for his own journal, *391.* "Later" Picabia, like the last four "decadent" decades of the Surrealist Giorgio de Chirico, was too outrageous even for the historians who had managed to assimilate his early antics.

Time has a way of turning the most absolute of theories inside out. The modern orthodoxies are no longer very satisfying, and what has been left out of them has taken on a certain fascinating glow. De Chirico's late works, garish though they may be, have been resuscitated by painters as diverse as Sandro Chia and Philip Guston. And now Picabia's post-Dada paintings are getting the same treatment.

Be forewarned that the transition isn't easy. I am still not reconciled to de Chirico's naïvely cynical effusions or his ugly, pseudo-mythological, fascist fantasies. Picabia is a lot more palatable: Strange though these paintings may be, they are clearly touched by more than just an attractive decadence. Picabia knew what he was doing, even when it smacked of insurrection. Above all, he wanted to embrace the "artifice" of painting without succumbing to the intellectual artifices of a Surrealist theoretician like André Breton. His aversion to pompous theorizing may be one reason his work now looks so much like that of a younger generation of painters.



Superficial depths: *Picabia's* Adam and Eve.

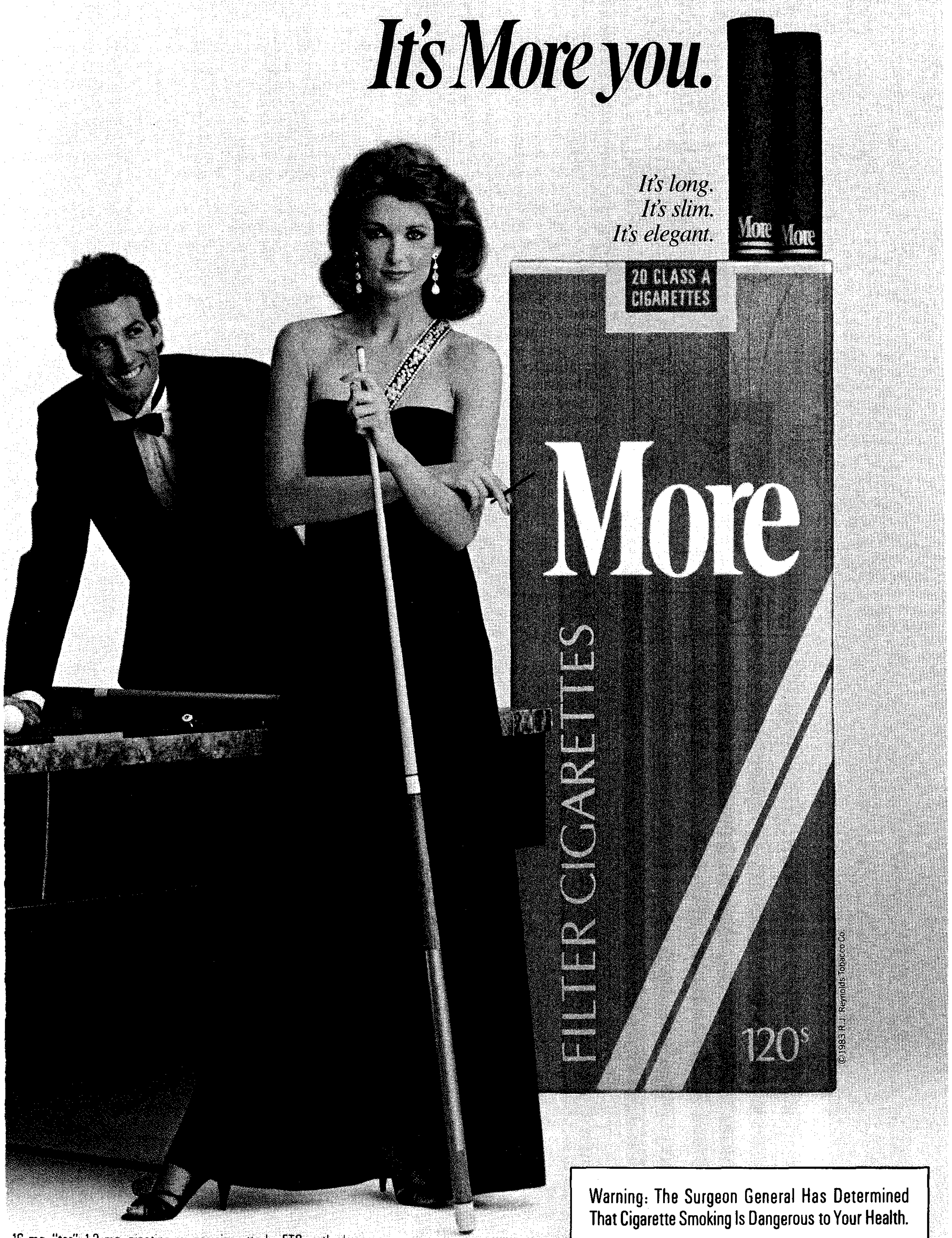
At the Mary Boone Gallery, where 25 of these late works are assembled, there is a painting from 1922—still on the edge of legitimacy—of an emblematic black Pinocchio-like figure sporting what appears to be a green grape leaf (in place of a fig leaf) before a creamy background. The painting is a last instance of the radical simplicity that Picabia adopted in his Dada works. In 1924 he began to play around with what now look like deliberately "dumb" parodies of Surrealism, of the kind you might encounter today in one of the "guerrilla galleries" on the Lower East Side. Within a couple of years he invented another "dumb" style, this time borrowed from medieval and Renaissance painting, with images layered like raisins in a fruitcake—and reminiscent of the recent work of the young Italians.

Picabia had a weird prescience that gives his art a contemporary feeling. Robert Rosenblum, one of our most brilliant and sensitive academic critics, calls him a "heavyweight of a lightweight master," and notes that, "in tune with a generation nurtured on TV, Picabia changes channels with kaleidoscopic abruptness." From 1949 come densely painted canvases touched with solitary dots of color, as though in wry anticipation of Abstract Expressionism. There are also paintings like *Le Vert Avec le Rouge* that seem to mix German Expressionism, Surrealism, and advertising design. But oddest of all are the works done during the German occupation of Paris, when Picabia's anxieties pushed him to find the "dumbest" possible prototypes: trashy illustrations for pulp detective and mystery magazines. *Adam and Eve* is one such foray into those superficial depths, though the position of the two figures and the orchid between Eve's legs also faintly recall Gauguin.

As usual, Picabia adopted a "dumb" style for a reason. An art that explores cheap popular metaphor is as radically astute in an age of mass technological reproduction as his early machine paintings were in the age of industry. Younger artists have come to similar conclusions. Every generation makes of its ancestors what it will. It's time to make something of Picabia. (417 West Broadway; through October 22.)

NOW, THE QUESTION IS WHAT TO MAKE of **Morris Graves**. Twenty years ago I ran across his Zen mysticism just as I was discovering Camus and Sartre. The artist and the writers all affected me deeply—but then, fifties angst was literary and philosophical, and Graves's quivering birds in an existential funk spoke directly to the times.

Whatever angst is like in the eighties,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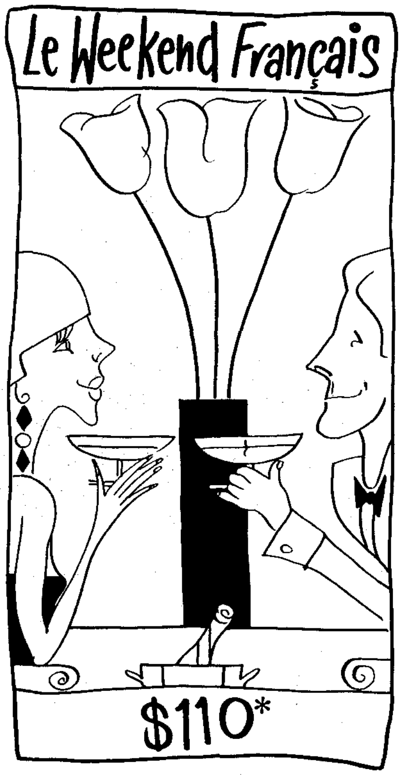

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"...Torreano seems to have tired of his jewels; Frangella's talent needs time..."

it isn't literary. The world has changed, and Graves's delicate, febrile sensitivities now look painfully self-indulgent. The artist is not at fault. As his retrospective at the Whitney demonstrates, he remains a superb limner who can evoke birds real and unreal with an attention to detail that keeps him just on the near side of an offensive pathos.

I think that Graves, in the fifties, must have appealed to an American culture still deeply suspicious of a visual (as opposed to a literary) language. He was also a foghorn off the shore, warning of the advent of a new and disturbing technological world. But culture evolves by rotating its clichés, and Graves's are now exhausted. Even he seems to realize it. There is a show at the Willard Gallery of his recent works, most of which are an old man's flower studies (he is 73). One, however, is a picture of a puffin nesting comfortably in his niche on a rocky ledge as a containership sails by in the distance. The mood is not anguish but serenity. The puffin is at last secure in his wilderness retreat and content to let the world get on with its business. (The Whitney Museum, Madison Avenue at 75th Street; through November 27. The Willard Gallery, 29 East 72nd Street; through October 19.)

THE GLASS JEWELS EMBEDDED IN **John Torreano**'s early paintings had a powerful effect, as though they were flashes of light trapped in a thick opaque sea of pigment. They were also a wry comment on Abstract Expressionism and the sublime possibilities of paint and canvas. But such devices are hard to control. After more than a decade of taut reserve, Torreano began to think of his jewels as stars and his paintings as tiny firmaments, an overload of metaphor neither they nor he could sustain.

Last summer he changed direction, the first sign being a scattering of sculptures on the lawn at the Wave Hill public gardens, in Riverdale. Each sculpture was a "jewel" in metal, about three feet high and toned with an iridescent finish. They were attractive, and I liked them, but I wondered how many variations they could permit. Now he is showing more sculptures and a set of new paintings at Hamilton, all based on an overhauled approach to his fake gems. A jewel sculpture on a pedestal is encrusted with them, and there are also plain white canvases painted with gems in outline, as though to argue for the jewels' power as icons. Unfortunately, I am not yet persuaded. Torreano seems to have tired of his device, which may have outlived its usefulness. Or perhaps these works look awkward because he has had to begin all over again—a problem with devices in general, which abandon you just when you need them most. (20 West 57th Street; through October 4.)

YOU SEE A LOT OF BORN-AGAIN EXpressionists these days, convinced rather too hastily of their redemption no matter what their previous sins. I suspect **Luis Frangella** of being one—his "expressionism" is just a year or two old and exhibits a frenzy that seems designed to cover up a number of overconfident opinions about the form of a human body. Frangella paints large—one fist to a canvas—and though the knuckles look lethal enough, the rest of the hand shades off into a void he is determined to disguise with bold strokes of paint. There may be talent here, but we won't know it for a decade or two. (Hal Bromm, 90 West Broadway; through October 1.)

SOME EXPERIMENTS WORK, SOME DON'T, and some are intriguing whether they work or not. **Terry Rosenberg**'s tile wall at the Clocktower may not be a masterpiece, but the form is fascinating. Rosenberg spent two summers at the Kohler Company, the Wisconsin maker of porcelain bath and kitchen fixtures, in the ceramics residency program. With the aid of the local technicians, he fired sheets of clay into squares—there are 370 of them here—and drew on them with the factory's black glaze, or a powdery red slip, or a black stain. The squares now cover two walls at the Clocktower, mingling drawing styles at will but adding up to more than their parts. Rosenberg has discovered a new support for drawing, and it will be interesting to see where he takes it. (108 Leonard Street; through October 30.)

THOUGH IRISH-BORN **Sean Scully** HAS been showing for a mere decade, he has already collected enough commendations for a much older artist—including, this year, a Guggenheim Fellowship. The reasons for his appeal are legitimate enough—Scully approaches abstract painting from a solid, centrist position, then acquits himself beautifully. The new works at McKee are as dense and rich as a torte, with a perfectly controlled succession of stripes over ghostly traces of underpainting. The stripe sections are then attached to each other like a congregation of tortes, or perhaps like the materialist apotheosis of Jasper Johns. (The David McKee Gallery, 41 East 57th Street; through October 5.) ■

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JEWEL SONG

"...In *Cendrillon,* Massenet's enchanting creation, City Ope
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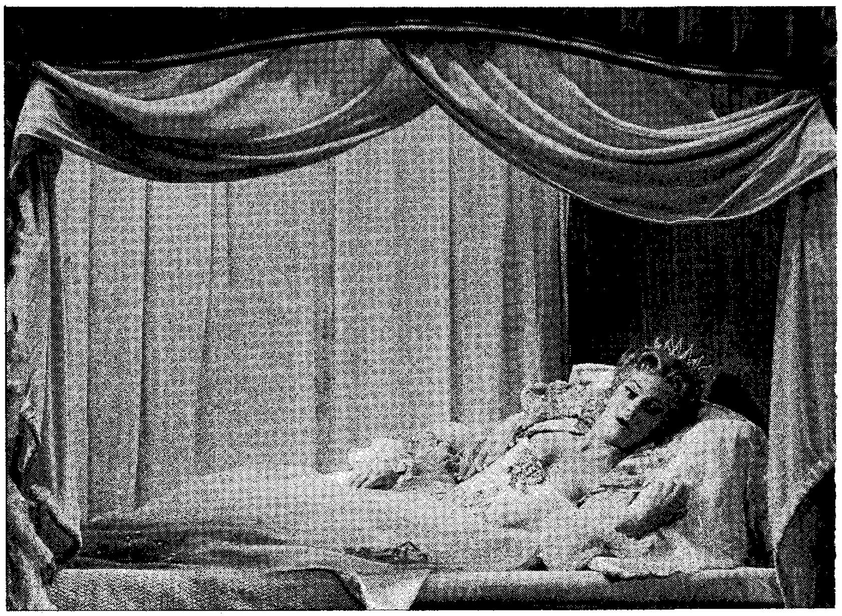
MASSENET'S **Cendrillon,** WHICH OPENED the New York City Opera's long-delayed season last week, is an enchanting creation by a master of operatic stagecraft. Not only that, this bewitching production of an unaccountably neglected treasure of the French repertory virtually justifies the entire existence of the City Opera—and what could be more important now, after the bitter labor disputes of the past several months made it look as though the company might be on the verge of extinction? Here at last, following two seasons of artistic reversals and poor administrative judgment, is a work that, in its physical dimensions and vocal requirements, suits the City Opera's resources to perfection. Better yet, this revival adds an exquisitely fashioned operatic ornament to New York's musical life.

Before handing out any further compliments, I should mention that this staging of *Cendrillon* was first seen four years ago in Ottawa and has since been successfully re-created in a number of North American cities. The City Opera's version presents an almost exact replica of that well-traveled production, with the same stage direction (Brian Macdonald), sets (Henry Bardon), costumes (Suzanne Mess), lighting (Neil Peter Jampolis), and conductor (Mario Bernardi), as well as many of the same singers. Never mind. Even if this *Cendrillon* is not a City Opera original, at least credit Beverly Sills and her staff with the foresight to bring the piece intact to the State Theater, where I hope it will be on view for years to come.

Perhaps "ornament" is the best word to describe a decorative work like *Cendrillon,* which may possibly offend people who feel that opera should always be an elevated, even moral, art form. Massenet was a consummate entertainer, and he knew exactly what audiences in Paris during the turn of the century expected of him. He took Perrault's classic Cinderella tale virtually intact, and wove the most delicate musical variations around the familiar events: unhappy Cinderella daydreaming by the hearth, poignantly singing herself to sleep; the magical appearance of the Fairy Godmother and the fantastic preparations for Cinderella's transformation into a princess; the amazement of all at the Prince's ball when a mysterious beauty enters and steals the young man's heart; the pair briefly reunited, by the Fairy Godmother, in their dreams; and the test of the glass slipper, after which everyone lives happily ever after.

Massenet has supplied irresistible music for all these episodes, as well as sprightly comic relief for the "evil" stepmother and her two petulant daughters, touching arias for Cinderella's henpecked but warmhearted father, delicious ballet diversions at the ball, melting love duets brushed with tender, lyrical sweetness, and musical sequences woven from sheerest gossamer for the Fairy Godmother and her spirit helpers. Every note of the score is precisely in place, nothing is overstated or overlong, and the entire opera, despite its sophisticated craftsmanship, conveys a mystical aura of wonder and innocence. This gorgeous confection may well be Massenet's masterpiece—the puzzle is that it ever disappeared from sight at all.



Magic moment: *Faith Esham as Cendrillon, a.k.a. Cinderella, at the State Thea*

Rarely has a City Opera production been so sensitively cast—unlike the company's recent excursions into early Verdi and bel canto, *Cendrillon* does not require spectacular vocal endowments, larger-than-life heroic personalities, or even a tenor (the Prince is a "trouser" role sung by a soprano). Faith Esham's smoothly textured voice sounds r
ing in Cendrillon's music, warm
ible, and responsive to every shade
girl's changing moods. She also c
a lovable, vulnerable presence tha
trasts perfectly with Delia W
ardently impulsive teenage Prince
precision and diamond sparkle o
Mills's soprano gracefully polishes
note of the Fairy Godmother's lac
oratura, while William Parker tur
kindhearted Pandolfe, Cendri
father, into an unexpectedly stror
ure through the quiet dignity of h
ing and supple elegance of his si
Unfortunately, Maureen Forr
Lisbeth Lloyd, and Judith Christir
been encouraged to play the stepn
and sisters as grotesque caricatu
touch of low-comedy vulgarity
seems out of place in Brian Macdo
otherwise tasteful, inventive, live
rection. Henry Bardon's storyboo
may not duplicate the lavish shov
dazzled Paris at the premiere in
but in almost every scene the stag
tures conjure up the colorful a
phere and gentle charm of the op

Much fuss has been made over tl
of subtitles for this production, a
ning English translation flashed
rectangular screen situated just
the proscenium. Sills is convince

Photograph by Beatriz

is innovation represents a major
eakthrough in bringing foreign-lan-
age opera closer to the layman, and
e plans to use the device universally in
e future. Perhaps she is right, although
personally found the projections dis-
acting; no matter how unobtrusive
ey may be, it is virtually impossible not
read them, even if one knows the
retto by heart. Whether or not subti-
s add significantly to the overall effect
a performance or turn out to be a
isance is really a question for the
neral public to decide, not know-it-all
itics. More to the point right now is the
ty Opera's *Cendrillon,* a delectable
eat from start to finish.

N SOMETHING BE DONE ABOUT THE
ew York Philharmonic? Not that
ere was anything particularly dis-
aceful about the opening-night pen-
on-fund concert or the first weekend of
ibscription programs. Nothing could
more dependable than Rafael
ubelik conducting, for the umpteenth
ne, solid, traditional performances of
ethoven's *Eroica* and the Mahler First
mphony, or that universally admired
on Rudolf Serkin playing one of his
ecialties, the Beethoven First Piano
oncerto. Kubelik even made a gracious
ow to one of America's most distin-
ished senior composers by program-
ing William Schuman's Symphony No.
, subtitled *American Muse.* Only a
url would complain.

The rest of the season looks equally
spectable and unexceptional. Despite
eir unpopularity with the Philhar-
onic's conservative audiences, both
nton Webern and Edgar Varèse will
ceive well-deserved centennial hom-
es, while there will be dutiful nods to
ore recent contemporary music with
w works by Gian Carlo Menotti, Gun-
er Schuller, Jacob Druckman, Pierre
oulez, Jan Novak, and Alberto
nastera. Nor will Elliott Carter's sev-
ty-fifth birthday pass unnoticed—his
oncerto for Three Orchestras is sched-
ed for performances next April. Nov-
ies from the past include Franz
hmidt's Second Symphony and the
mplete *Ma Vlast* cycle by Smetana.
evitably, generous helpings of time-
nored nineteenth-century classics will
ound, as well as notable soloists and
nowned guest conductors.

So what could possibly be wrong?
rtly the sheer predictability of it all,
e lack of any real adventure, direction,
focus, apart from the questionable
nefits of keeping as much criticism at
y as possible by lightly touching all the
uscial bases in an attempt to make
eryone happy. Is this the only way for
najor orchestra to survive nowadays—
avoid artistic risks and lively contro-
rsy at all costs? Perhaps so, but it
rdly gives the Philharmonic the ap-

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—Benjamin DeMott, The New York Times Book Review

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MARK HELPRIN

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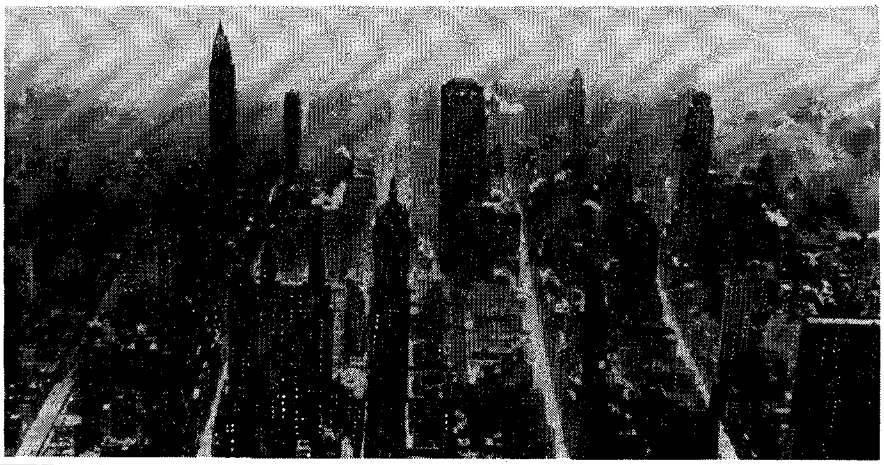

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pearance of a vital, exciting, ar ward-looking institution.

Another, more serious, problei probably the root of the matter, music director, Zubin Mehta, from this year's opening concerts. Mehta first took over the orchest seasons ago, it looked to some as t the Philharmonic had found a cc charismatic leader to correct the slightly antiseptic image created predecessor, Pierre Boulez; the ne might even restore at least a bit glamour and buoyancy that cha ized the Leonard Bernstein yea now, that hope seems dashed: Me turned out to be a complete ciph administrator apparently witho stimulating ideas that might poi Philharmonic's activities in prov new directions and a conductor interpretations of the basic repert so humdrum that they rarely s passions either pro or con. T chestra has lost its recording co with CBS, since Mehta's discs are hot demand; the musicians are ru to be unhappy; and Mehta hims let it be known that he is homes his old job in Los Angeles. The harmonic desperately needs a s adrenaline. Mehta is obviously n man to administer the proper d and a change in leadership wou pear to be in order.

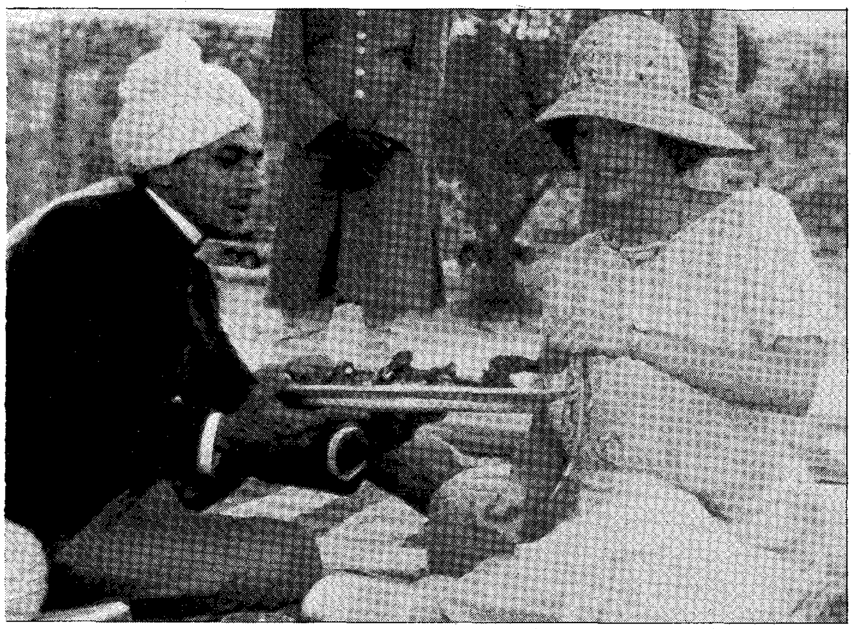
For all that, I still enjoyed Ku two concerts, which were typical conscientious conductor's warmh musical personality and his abi explore the essential virtues of t chestral war-horses without a h stale routine. Perhaps Kubelik made a listener feel that he was h these scores afresh, but if anyone audience actually was being intro to the *Eroica* and the Mahler Fi could scarcely have had a more ci or knowledgeable guide. Serkin cious, gravely ruminative exami of the Beethoven concerto also he surprises, except for the rare cha hear the composer's third and l cadenza for the first movement— choice for this broadly scaled if s ponderous performance.

Any opportunity to hear a W Schuman symphony is welcome, a Tenth (completed in 1975) is a to Bicentennial tribute to the Am creative spirit. The contemplative lyrical lines of the slow moveme especially moving, but the whole whether gently introspective or terously celebratory, conveys an arating vitality, and Kubelik set th liantly effective instrumentation with color. It reminded me again, that the Philharmonic has real po to be both a great orchestra and a consistently meaningful compon the city's musical life.

ovies/David Denby

OVE AMONG HE RAJAS

. . *Heat and Dust* is crowded with period décor and detail, t, for all its beauties, the movie lacks an artist's fire. . ."



ncheon on the grass: *Shashi Kapoor and Greta Scacchi in the James Ivory film.*

TEAM OF ISMAIL MERCHANT (PROr), Ruth Prawer Jhabvala (screenr), and James Ivory (director) has making films for more than two des without ever committing the inetion of putting a dramatic emotion e screen. The audience keeps waitor revelation, for excitement, for r, and what it gets from such films *e Europeans, Quartet,* and the new **and Dust** are relentless gentility aestheticism. Impeccably cultured, three filmmakers have become thing of an embarrassment, for high intentions have never been d by art. They usually choose subof distinguished literary pedigree; assemble interesting casts; they out in great detail the attitudes, the r and costumes of whatever period re involved in; they develop comnarrative structures, subtle ironies. then, despite all that, they don't find ramatic core of their material and it to life.

at and Dust is probably their best so this failure of dramatic life is y painful. Based on the 1975 novel abvala, it is another of those movies ich events from the distant past and resent are woven together so as to nent on one another. In the early s, the lovely Olivia (Greta Scacchi), married to a British colonial administrator in India, grows bored with the restrictions of her life and falls in love with the dissolute leader—the nawab (Shashi Kapoor)—of a small, independent Indian state. Olivia is seduced both by the nawab, who is charming, playful, and corrupt, and by India itself, which is far more wild and beautiful than the British can admit. Pregnant, and unsure which man is the father, Olivia flees her husband.

Two generations later, the reverberations of this scandal can still be felt. Olivia's grandniece Anne (Julie Christie), rootless and unmarried, travels to Satipur, the small city where Olivia and her husband lived. She haunts the old buildings, including the nawab's palace, which has been given over to ordinary municipal use; she ponders the meaning of her great-aunt's fate and herself drifts into an affair with a young Indian, a married man with whose family she is living as a guest.

The movie jumps back and forth, setting out its parallels between past and present in so mechanical a way that when Olivia becomes pregnant we know that 60 years later Anne will become pregnant, too. Some of the cutting is done by verbal association, and a variety of points, large and small, are nailed down with short scenes in which a character speaks straight into the camera. There is much narration, serving as stitching, sometimes as mending. In brief, the method of construction is clumpingly literary; *Heat and Dust* is all structure and no movie. This constant jumping around destroys the possibility of any sustained visual momentum or rhythm. And within sequences, Ivory, as always, will not let the camera roam about and discover anything or even link two areas of, say, the nawab's palace. He puts his actors on the sets and gets the cinematographer to turn on the camera. The result is that the color brochure for the movie is every bit as satisfying—and unsatisfying—as the movie itself.

In *Heat and Dust,* as in *The French Lieutenant's Woman,* the characters living in the past carve their identities from the hard rock of social class and fixed national character; in the past, anyone violating the standards of class or country suffered a cruel but exciting fate. The past was the place where romance—indeed, fiction itself—was possible. The present, by contrast, with its looser social standards, is relatively kindly but also flat, boring, and meaningless. The trouble with this scheme is that it makes you hate everything not set in the past. As Anne, Julie Christie has her big friendly smile and her softly inquiring manner but nothing to *play.* As she absorbs that huge mystery, India, Anne is just gracious and empty.

The wicked high society of Satipur in its glory is a lot more fun. At the formal presentation of a British official to the nawab, the English ladies swelter uneasily under broad-brimmed floral hats while their Indian counterparts, led by the nawab's mother (Madhur Jaffrey), a rancorous, chain-smoking old bitch, relax in their gold-embroidered saris, bare toes twitching with malice. There's also a lovely game of musical chairs played with pillows at the side of a lake. The social rituals are just odd enough—in their mixture of familiarity and strangeness—to charm us.

We can see why Olivia is bored with her husband, Douglas (Christopher Cazenove). Though decent and attractive, Douglas is a limited man; in fact, his decency serves to hinder his imagination of the richer possibilities of life. And

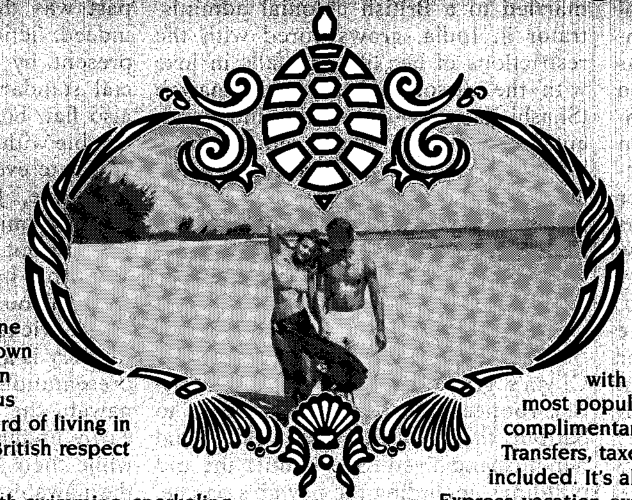
"...*Cross Creek* takes its writer heroine very seriously. She makes us feel like Huck Finn trapped in a schoolroom..."

from the quietly turbulent performance of Greta Scacchi, an Italian-born English actress whose pale-pink fleshiness is disturbingly beautiful, we can sense the excitement that Olivia misses. Alas, we don't see enough of what attracts her. The Indian film star Shashi Kapoor, smiling happily as he strides around in his jodhpurs, blue blazer, and turban, is glamorous and charming, but Kapoor isn't much of an actor. For the nawab's hold over Olivia to make sense, we would have to see the power behind the nawab's smile, and that's what Kapoor doesn't convey. This popinjay prince is certainly affectionate and eager to give pleasure, but he seems hardly strong enough to lure this woman from her perfectly attractive husband. The scenes between Scacchi and Kapoor are pallid, so when Olivia leaves Douglas it seems a mere whim, a passing desire for exoticism rather than a grand passion. But this failure is only characteristic of the movie's failure as a whole. In this story about a woman seduced there's hardly a sensual image to be seen.

It is manners, both in the large and small sense, that interest Merchant, Jhabvala, and Ivory. They are fascinated by clothes, by accents, by the lift of a spoon or an eyebrow, by culture and caste, snobbery and delusion. Manners play a large part in almost any fiction, but only an artist can force all these lovingly catalogued details to yield up their soul. For all its beauties, *Heat and Dust* lacks an artist's fire.

GENTILITY—THIS TIME AMERICAN-style—also dominates Martin Ritt's **Cross Creek,** a fearfully sanctimonious portrait of Marjorie Kinnan Rawlings, author of *The Yearling*. In the twenties, Rawlings (Mary Steenburgen), getting nowhere with her imitation gothic romances, leaves her husband and settles in a swampy orange grove in Florida, refusing all company save that of a faithful black servant. Day after day, she sits on her porch, grimly pecking at her typewriter, while her backwoods neighbors—impoverished, ignorant, loving—live out their tumultuous lives. They provide her with the material she will transform into fiction.

Screenwriter Dalene Young, adapting Rawlings's memoirs, has given us a myth of The Creative Writer. As far as we can see, Rawlings becomes a writer through sheer will. Ideas, wit, perception have nothing to do with it. Character, and character alone, accounts for her triumph, and, in this reckoning, character makes you prim, forbidding, and manipulative. What has happened to the lovel comedienne Mary Steenburgen? She appears to have swallowed a pound of starch. I have rarely seen so dislikable woman celebrated as a heroine, or so much plain snobbery and deviousness presented as remarkable strength. In this fantasy, all the wild swamp people cater to Rawlings; they all form themselves into objects of her appreciation and approval. She makes us feel like Huck Finn trapped in a schoolroom, but they think she's great. In all, the movie treats this minor writer with a degree of reverence that might be considered excessive for a film biography of William Faulkner or Flannery O'Connor. Heaven help us if kids take *Cross Creek* seriously: There won't be a swamp from here to Chile safe from solemn young women typing away while demanding to be treated as geniuses. ■



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DISCOVERED, IN QUEENS, A ing example of an endangered s—a French bistro where the are as enticing as the food. At **Le n** (94-09 63rd Drive, Rego Park, 939), the two prix fixe menus 5 and $14.95) exceed the budget of olumn. But a three-course meal of uality at these prices is such a in that we've decided to bend our a bit.

Capon is owned and run by a n, Michel Galic, and his wife, Patri- le is the chef, she handles the bar, lls, and the shopping (the Fulton Market mornings, stopping on the ack for pastries in Astoria). To- r, they have created the atmos- and the *cuisine bourgeoise* of a restaurant in a small town in e.

dining room, with about twenty , is cozy and can be noisy. On the are fresh flowers, candles, and ns folded like fans; on the walls, enth-century rural scenes. As as you are seated, before you can *Garçon!*” a French waiter arrives bowl of celery, carrots, and olives basket of French bread, crusty and The menus—available only on ays, Wednesdays, Thursdays, and ys—offer a choice of three hors re or a soup du jour, three to six s, a mixed salad, dessert, and cof- e begin with a thick celery purée h, bright celery flavor. Steaming ls, heaped on an enormous platter athed in white wine with shallots arlic, are fresh and good, but the is bland (on another visit, the sks are in a superb sauce of toma- lic, wine, and spices). Mushrooms with minced veal and vegetables so bland, but stuffed clams, juicy ot, are seasoned with garlic, no, and just the right amount of crumbs. They may be more Italian rench, but the border crossing is ous. The salad, served after the zers, is an elegant mélange of en- butter lettuce, watercress, and ber with a real, homemade h vinaigrette.

r tender double-rib lamb chops the $14.95 menu), seasoned with osemary and broiled medium rare, uested, make up the rack of lamb.

Le Capon: *The flavors of France in Queens.*

Veal cordon bleu ($12.95 menu) is a chop stuffed with Muenster cheese and ham, served with artichoke hearts in a subtle cream sauce. The veal is tender, but the sauce could be more flavorful. The filet mignon ($14.95 menu), rare, juicy, and good, comes with a sauce bordelaise on the side and is enough for the heartiest appetite. Chicken piccata ($12.95 menu) has a deliciously light lemon-butter sauce, but the Long Island duckling ($14.95 menu) is a mistake. Although tender, it is too big and too fatty, its orange sauce too rich. Sautéed sole ($12.95 menu), sprinkled with parsley and just barely cooked, garnished with slices of lemon, is sea-fresh and delicate. But the *poisson de résistance* is a large, whole red snapper ($14.95 menu, $2 extra) broiled with olive oil and garlic—absolutely glorious.

The vegetables are fresh, but this is *cuisine bourgeoise*, not nouvelle, and the string beans are invariably overcooked. Pommes dauphinoises, however, thin-sliced potatoes baked with onions, cream, and butter, melt in your mouth.

For the most part, the desserts—crème caramel, homemade fruit tarts, heavy, sweet Italian pastries—do not measure up to the rest of the food. But fresh fruit is available and, for $2.75 extra, coupe aux marrons, vanilla ice cream topped with candied chestnuts.

We ask for espresso and get café filtre ($1 extra), excellent. Most people here order carafes of the house wines ($8.50), a dry Soave and a Valpolicella.

To get to Le Capon by car, take the Midtown Tunnel to the Long Island Expressway, then get off at the Queens Boulevard exit. At the light, make a right turn onto Queens Boulevard. At the second light, make another right, onto 63rd Drive (you will see an Alexander's on the left side of Queens Boulevard). The restaurant is in the middle of the second block, on your right. By subway, take the B.M.T. N train to the 63rd Drive stop, which is one and a half blocks from the restaurant.

Le Capon is open for lunch Tuesday through Sunday noon to 3 P.M.; dinner, Tuesday through Thursday and Sundays 4 to 10 P.M., Fridays and Saturdays till 11 P.M. American Express (A.E.), MasterCard (M.C.), Visa (V.).

Food—Very good
Service—Smooth, professional
Ambience—Country French

AT **India Express** (104 LEXINGTON AVEnue, near 27th Street, 684-0565), a vegetarian Indian restaurant, paintings of Buddha, photographs of Hindu dancers' hands, and a huge wood panel depicting Lord Krishna decorate the beige walls; Indian music whines in the background. The cooking is that of Madras, where most of the people are Hindu and eat no meat. The waiters are friendly but do not always bring everyone's food at the same time, so the idea is to relax and en-

ph by Wolfgang Hoyt/ESTO.

"...Masala dosa is like a perfect Brittany crêpe, rolled up and filled with a marvelous mixture of potato, onion, and nuts..."

joy sampling the dishes as they arrive.

We choose as appetizers idli and medhu vadai (each, $1.95). The former is a steamed white muffin made of rice flour and lentils; it is served with sambar, a puréed-lentil sauce, and a coconut chutney that is redolent of coriander. You dip the muffin in the sambar and then spread some chutney on top—delicious, breadlike yet light and spicy. Medhu vadai is a deep-fried version of idli, crisp on the outside and moist on the inside. Rasam ($1.95), a lentil broth with onions and coriander leaves, is tongue-tingling and hot—great if you like fiery food. The Indian breads are wonderful—try them all. An order of papad is two round, paper-thin bean wafers, crisp, golden, spicy; the paratha, soft, flat whole-wheat rounds, are less greasy than most around town; and an order of puri is two tasty deep-fried bread balloons (each, $1.95).

All of the curries at India Express are delicate, with a medium-hot sauce well flavored with spices and coconut, and all are served with the sambar and coconut chutney on the side (they accompany every main course). The cauliflower curry ($3.25) is delicious—you use your paratha to scoop up the pungent sauce. If your palate is sensitive, ask for an order of the plain, thin Indian yogurt (75 cents) to eat along with the curry. The south-Indian thali ($8.95) is a bowl of rice surrounded on a tray by such delights as cold chick-pea salad, hot vegetable curries (they change daily), Indian yogurt, idli, and pickled vegetables. The rice is wondrous, mixed with carrot, peas, sesame seeds, cardamom, and spices; order it alone as vegetable pulau for $3.25. Masala dosa ($3.55) is like a perfect Brittany crêpe, thin, crisp, and light, rolled up and filled with a marvelous mixture of potato, onion, and nuts. Onions and peas uthappam ($3.55) is a less successful preparation—the vegetables are embedded in a thick pancake reminiscent of Aunt Jemima's—slightly sweet and totally uninteresting. The "vegetable salad" ($1.85) turns out to be that old iceberg-tomato-cuke standby, with an ordinary bottled Italian dressing. It's refreshing, though, and welcome after the starchy pancakes and potatoes.

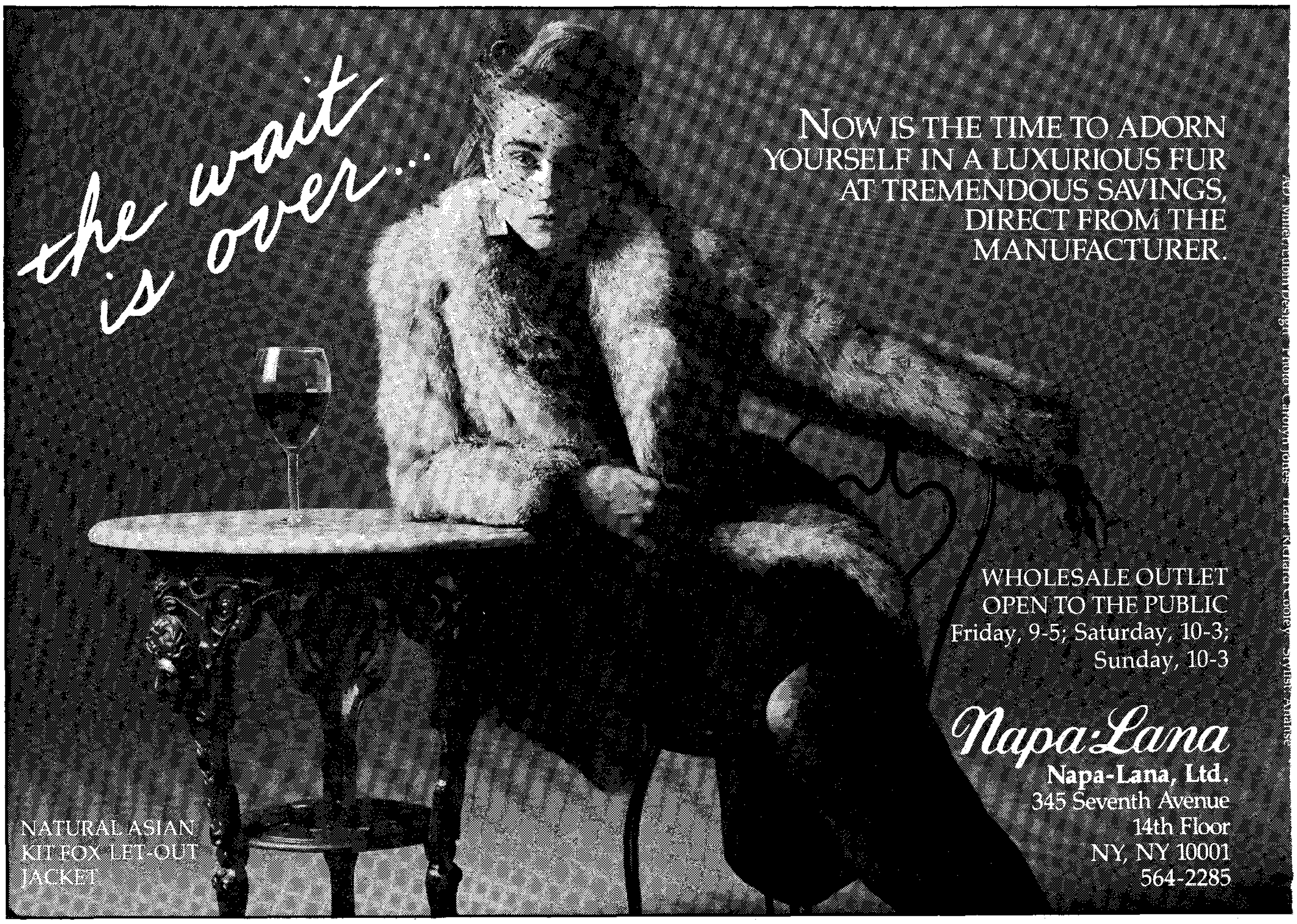
Badam halva ($1.55) is the big dessert hit. It has nothing to do with regular halva but is, rather, a hot mixture o almond paste, honey, and butter wit the consistency of soft dough—ver sweet and very subtle. The gulab jamu ($1.55) has us guessing until our smilin waiter explains that it's a cheese ba cooked in honey. You probably had t grow up eating it to love it, but it' pleasant enough. And the pistachio ic cream ($1.55) is the real thing—whit not green, with lots of pistachio nuts.

Mango juice ($1.25), cool and am brosial, and lassi ($1.20), a yogurt drin blended with ice and sugar or salt (hav it with salt), are perfect with hot foo Tea (75 cents) is strong-bodied an served mixed with milk—the way yo might get it in a British train station. N liquor license yet, so bring your ow beer or wine.

I only wish I liked Indian music a much as I like India Express!

India Express is open daily: lunch noon to 3 P.M.; dinner, 5:30 to 10 P.M A.E., Carte Blanche, Diners Club M.C., V.

Food—Good
Service—Very slow but amiable
Ambience—Unpretentious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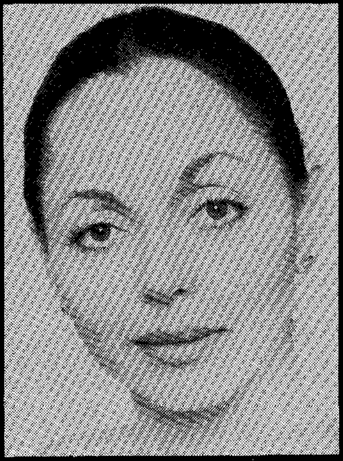
Furniture

DESIGNER-SHOWROOM DISPLAY ITEMS are on sale here. Most are one-of-a-kind, and all are being sold as is. Artifort of Holland "ribbon" chair and ottoman, were $4,610 for set, now $1,100; "Cleopatra" sofa, was $2,310, now $575; "tulip" dining chairs, were $1,060 each, now $265; "summit" oak table, 48 in. around, was $855, now $215; "dolmen" desk, service unit, and credenza in wood, lacquer, and leather, were $27,000 for set, now $8,300; office chairs, were $387–$1,575 each, now $140–$550; four "alky" chairs, were $472 each, now $165; four matching tables, were $339 each, now $120; "Mississippi" modular sofa, was $6,790, now $2,380. Delivery may be arranged at additional cost. MasterCard (M.C.), Visa (V.), checks accepted; all sales final. *Castelli Furniture, 950 Third Ave., at 57th St., ninth floor (751-2050); Fri. noon–6 p.m. and Sat. 10 a.m.–5 p.m., 9/30–10/1 only.*

Bedspreads and Draperies

THIS MANUFACTURER IS OPEN TO THE public on Saturdays only. The prices are wholesale and below. Quilted bedspreads in designer fabrics, here $30–$50 for full and queen, $40–$65 for king; high-puff, hand-guided-outline quilted spreads in stock fabrics, here $100–$125 for twin and full, $125–$150 for queen, and $140–$165 for king. Ready-made triple-width draperies range from $59 for batiste to $120 for top-of-the-line fabrics; custom draperies from Jay Yang, Schumacher, Waverly, and others range from $27.50 to $65. Special-order fabrics are more expensive, and customers may bring in their own fabrics to be made up at wholesale labor prices. Balloon and Roman shades can be made with professional in-home measurement. Also, shower curtains, tablecloths, throw pillows, and more available. Installation and hardware at additional cost. M.C., V. accepted (with 3 percent surcharge); checks accepted as deposits only; all sales final. *Draperies and Bedspreads Direct, 135 East 144th St., the Bronx (993-5668); Sat. 9 a.m.–4 p.m. By subway: Take No. 4 train to 149th St.; walk one block south on Grand Concourse, and turn right. Sale through 6/30/84.*

DO NOT PHONE. *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017, five weeks before the sale.*



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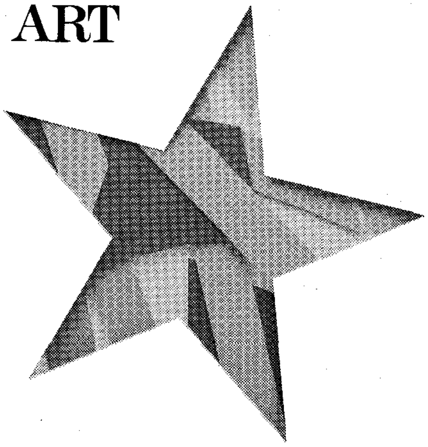

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Fashion

THIRTY DESIGNERS ARE PARTICIPATING in this sale of new fall clothing. For women sizes 4–12: Michael Simon hand-loomed separates (cap-sleeved linen vests, were $75, now $27; long-sleeved linen tops, were $86, now $32; cowl-necked wool dresses, were $90, now $38); melton jackets with reversible vest, were $290, now $145; flannel coat-dresses, were $170, now $85; melton coats with galosh-clip closings, were $300, now $150; gray-black-and-magenta cotton blazers, were $150, now $75; matching cotton skirts, were $80, now $40; matching wool blazers, were $170, now $85; matching wool skirts, were $120, now $60; Spancake LaBuda cutout sweatshirts with finished edges and skinny ribbed T-shirt, were $42 for set, now $18; Paul Bondy cotton-and-Lycra leotards and tops, were $25–$30, now $15; Fila wool ski sweaters, were $144, now $65; HCC tennis shirts and skirts, were $56–$68 each, now $28; Ouragan jogging suits with banded bottom and multicolored top, were $90 for set, now $45; Bogner knit tennis shirts, were $34, now $15. For men: many Italian imports, including wool-flannel pants, sizes 30–36, were $165, now $65; khaki corduroy bomber jackets with brushed-cotton sleeves, were $250, now $125; sport jackets, were $300–$440, now $125–$175; suits, sizes 38–42, were $525–$650, now $175–$250; Antonio Gomez wool sweaters with intricate patterns, were $180–$225, now $90–$115. Checks accepted; no credit cards; all sales final. *M.L.B., 347 West 36th St., ninth floor; Wed.–Fri. 10 a.m.–7 p.m. and Sat. till 5 p.m.; 9/28–10/1 only.*

Needlepoint

THE PRICES IN THIS SEMI-ANNUAL SALE to the public are wholesale or below. Hand-painted needlepoint canvases, were $7–$50, now $3–$25; wool needlepoint yarns, were $2.50 an oz., now $1.15; black canvases, were $7–$15, now $4–$10; also, similar savings on wood and Lucite novelties for inserts, and pre-mounted items to be needlepointed. Checks accepted; no credit cards; all sales final. *Needlepoint U.S.A., 2337 McDonald Ave., Brooklyn (336-6262); Fri. 9 a.m.–5:30 p.m., Sat. till 4 p.m., and Sun. 10 a.m.–3 p.m.; 9/30–10/2 only.*

Ski Clothes

SNUG SKIWEAR, FROM AUSTRALIA, IS ON sale here at wholesale prices. Many of the nylon jackets are reversible, many have zip-off sleeves and concealed hoods, and all have high-loft synthetic insulation. Women's parkas, were $134–$179, now $67–$84.50; men's parkas,

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were $159–$179, now $74.50–$84.50; men's and women's stretch bib pants, were $119.90–$139, now $59.95–$69.95. M.C., V., checks accepted; all sales final. *School Products, 1201 Broadway, near 28th St., third floor (679-3516); Mon.–Wed. and Fri. 9 a.m.–5 p.m., Thurs. till 7 p.m., and Sat. 10 a.m.–3 p.m.; while stock lasts.*

Women's Clothes

THESE FOUR DESIGNERS ARE SELLING samples and overruns. From Jon Haggins: red taffeta long-sleeved dresses with ruffled neck, were $450, now $50; silk print shifts, were $275, now $100; pink dresses with ruffled sleeves, were $500, now $175; and lots more eveningwear. From Steven Shatz: gray suede tops with sequins, were $530, now $95; beige suede skirts, were $440, now $95; gray suede jackets, were $650, now $135. From Leigh Westbrook: jersey disco dresses with lattice-edge trim, were $60–$80, now $15–$20; several styles of merino-wool dresses in black or blue, in large sizes only, were $110–$160, now $55–$80. From Janet Stewart: designer fabrics, $3–$5 a yd.; magenta bead-trimmed dresses with jacket, were $375, now $150; and more. M.C., V. accepted by Steven Shatz only; checks accepted by all designers; all sales final. *Jon Haggins, Steven Shatz, Leigh Westbrook, and Janet Stewart, 260 West 35th St.; Thurs.–Sat. 10 a.m.–5 p.m.; 9/29–10/1 only.*

Planters

THIS IMPORTER-DISTRIBUTOR IS HAVING a sale on terra-cotta and ceramic planters, urns, and pedestals. You'll find surplus stock and seconds, from planters that were 30 cents, now 15 cents, to pedestals that were $700, now $180–$300. Cash-and-carry only; all sales final. *Earthly Delights, 56 Sand St., Staten Island (447-2728); Sat. 9 a.m.–5 p.m. From S.I. Ferry: Turn left onto Bay St., and after one mile turn right onto Sand St. From the Verrazano-Narrows Bridge: Turn left onto Bay St., and continue for two miles before turning left onto Sand St. Sale 10/1 and 8 only.*

Dishes

THIRTY YEARS' ACCUMULATION OF RESTAURANT dishes and glasses is moving to the sidewalk for a sale: cups, 75 cents; saucers, 25–50 cents; dinner plates, $1; teapots, $3; platters, $2–$3; glasses, $1. Colors and patterns can be mixed and matched. M.C., V. accepted with $20 minimum purchase; checks accepted with $10 minimum purchase; all sales final. *Broadway Panhandler, 520 Broadway, near Spring St. (966-3434); Mon.–Sat. noon–5 p.m. and Sun. till 4 p.m.; through 10/2.* ■

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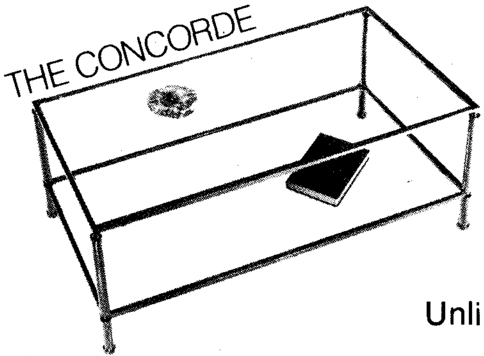

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A Complete Entertainment Guide for the Week Beginning September 28.

MOVIES

Theater Guide

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

Manhattan

Below 14th Street

2. **FILM FORUM—Watts St. at Ave. Americas.** 431-1590. #1—Thru Sept. 27: "Tiger of Eschnapur"; "Indian Tomb." Beg. Sep. 28: More films by Fritz Lang. #2—Sept. 26: "Fitzcarraldo"; "La Soufriere." Sept. 27-28: "The Marriage of Maria Braun"; "The Merchant of Four Seasons." Sept. 29: "I Am My Films"; "The Wizard of Babylon." Sept. 30-Oct. 1: "Stroszek"; "The American Friend." Oct. 2: "Our Hitler."

3. **ESSEX—Grand St. nr. Essex.** 982-4455. Thru Sept. 29: "Pieces"; "Dragon Lives Again." Beg. Sept. 30: "Trading Places"; "48 Hrs."

4. **VANDAM THEATER—Vandam St. nr. Ave. Americas.** 675-0498. The Nadine Gordiner Stories.

5. **BLEECKER STREET CINEMA—At La Guardia Pl.** 674-2560. Sept. 26-29: "Children of Paradise." Sept. 30-Oct. 1: "The State of Things"; "Alice in the Cities." Oct. 2: "The Goalie's Anxiety at the Penalty Kick"; "The State of Things." **AGEE ROOM**—"Breathless (1960)."

6. **WAVERLY—Ave. Americas at W. 3rd St.** 929-8037. #1—"Liquid Sky." #2—Thru Sept. 27: "Tootsie"; "Blue Thunder." Beg. Sept. 28: "The Big Chill."

7. **8TH STREET PLAYHOUSE—W. of Fifth Ave.** 674-6515. "Ernesto."

9. **ART—8th St. E. of University Pl.** 473-7014. Thru Sept. 29: "A Star Is Born (1954)." Beg. Sept. 30: "Fanny & Alexander."

10. **THEATRE 80—St. Mark's Pl. E. of Second Ave.** 254-7400. Sept. 26: "The Three Penny Opera"; "The Blue Angel." Sept. 27: "The Desperate Hours"; "Marked Woman." Sept. 28: "Separate Tables"; "The Yellow Rolls Royce." Sept. 29: "The Night of the Hunter"; "Home From the Hill." Sept. 30-Oct.1: "All About Eve"; "Sunset Boulevard." Oct. 2: "Born Yesterday"; "The Marrying Kind."

11. **ST. MARK'S CINEMA—Second Ave. nr. St. Mark's Pl.** 533-9292. Thru Sept. 29: "L'Etoile du Nord"; "The Night of the Shooting Stars."

13. **CINEMA VILLAGE—12th St. E. of Fifth Ave.** 924-3363. Sept. 26-27: "Das Boot." Sept. 28-29: "Lianna"; "Personal Best." Sept. 30-Oct. 1: "Touch of Evil"; "The Lady From Shanghai." Oct. 2: "King of Hearts"; "Harold and Maude."

14. **GREENWICH PLAYHOUSE—Greenwich Ave. at 12th St.** 929-3350. #1—Thru Sept. 29: "The Grey Fox." Beg. Sept. 30: "Fanny & Alexander." #2—"Flashdance."

16. **QUAD CINEMA—13th St. W. of Fifth Ave.** 255-8800. #1—"The Moon in the Gutter." #2—"The Draughtsman's Contract." #3—"Diva." #4—"I Married a Shadow."

15th-42nd Streets

20. **GRAMERCY—23rd St. nr. Lexington Ave.** 475-1660. Thru Sept. 29: "La Cage aux Folles." Opening Sept. 30: "Lonely Lady."

21. **BAY CINEMA—Second Ave. nr. 32nd St.** 679-0160. "Merry Christmas, Mr. Lawrence."

22. **MURRAY HILL—34th St. nr. Third Ave.** 685-7652. #1—Thru Sept. 29: "Pieces." #2—Thru Sept. 29: "Space Raiders." Beg. Sept.30: "Beyond the Limit." #3—Thru Sept. 29: "Strange Invaders." #4—Thru Sept. 29: "Risky Business."

23. **34TH STREET EAST—Nr. Second Ave.** 683-0255. "Risky Business."

24. **LOEWS 34TH STREET SHOWPLACE—Nr. Second Ave.** 532-5544. #1—Thru Sept. 27: "Mr. Mom." Beg. Sept. 28: "The Big Chill." #2—"Strange Invaders." #3—"Eddie and the Cruisers."

43rd-60th Streets

30. **RKO NATIONAL TWIN—B'way nr. 44th St.** 869-0950. #1—Thru Sept. 29: "Silver Dream Racer"; "Last Fight." Beg. Sept. 30: "A Time to Die." #2—"The Final Option."

31. **LOEWS ASTOR PLAZA—44 St. at B'way.** 869-8340. "Return of the Jedi."

32. **CRITERION CENTER—B'way nr. 45th St.** 354-0900. #1—"Mr. Mom." #2—"Risky Business." #3—"Nightmares." #4—"Cujo." #5—"Private School." #6—"Octopussy."

33. **LOEWS STATE—B'way nr. 45th St.** 582-5060. #1—"Eddie and the Cruisers." #2—582-5070. "Strange Invaders."

35. **EMBASSY 1—B'way nr. 46th St.** 757-2408. "Trading Places."

36. **MOVIELAND—B'way nr. 47th St.** 757-8320. "Zelig."

37. **RKO WARNER TWIN—B'way nr. 47th St.** 975-8366. #1—"Space Raiders." #2—"Revenge of the Ninja."

38. **EMBASSY 2—B'way nr. 47th St.** 730-7262. "Flashdance." **EMBASSY 3**—"WarGames." **EMBASSY 4**—Thru Sept. 29: "Blue Thunder"; "Tootsie." Beg. Sept. 30 (tent.): "Staying Alive."

39. **HOLLYWOOD TWIN CINEMA—Eighth Ave. nr. 47th St.** 246-0717. #1—Sept. 26: "Shane"; "One-Eyed Jacks." Sept. 27-28: "The Night Porter"; "Servant and Mistress." Sept. 29-31: "8 1/2"; "Amarcord." Oct. 1-2: "The Great Dictator"; "The Gold Rush." #2—Sept. 26-27: "Emmanuelle"; "Fruits of Passion." Sept. 28-29: "Chinatown"; "The Day of the Locust." Sept. 30-Oct. 1: "The King of Comedy"; "Diner." Oct. 2: "Doctor Zhivago."

41. **UA RIVOLI TWIN—B'way nr. 49th St.** 247-1633. #1—"Pieces." #2—Thru Sept. 29: "Easy Money." Beg. Sept. 30: "Lonely Lady."

42. **EMBASSY 49TH STREET—Nr. Seventh Ave.** 757-7003. "Flashdance."

44. **GUILD 50TH STREET—W. of Fifth Ave.** 757-2406. Thru Sept. 29: "WarGames." Beg. Sept. 30 (tent.): "Staying Alive."

45. **ZIEGFELD—54th St. nr. Ave. Americas.** 765-7600. Thru Sept. 29: "Staying Alive." Opening Sept 30: "Brainstorm."

46. **EASTSIDE CINEMA—Third Ave. nr. 55th St.** 755-3020. Thru Sept. 29: "Revenge of the Ninja." Beg. Sept. 30: "The Final Option."

47. **CARNEGIE HALL CINEMA—Seventh Ave. nr. 57th St.** 757-2131. "Lucie Sur Seine."

48. **SUTTON—57th St. nr. Third Ave.** 759-1411. "Risky Business."

50. **FESTIVAL—57th St. nr. Fifth Ave.** 757-2715. "Berlin Alexanderplatz." (Thru Sept. 29: Section 4 of 5. Beg. Sept. 30: Section 5.)

51. **57TH STREET PLAYHOUSE—W. of Ave. Americas.** 581-7360. "Koyaanisqatsi."

54. **GOTHAM CINEMA—Third Ave. nr. 58th St.** 759-2262. "Mr. Mom."

55. **PLAZA—58th St. nr. Madison Ave.** 355-3320. "Cross Creek."

56. **PARIS—58th St. W. of Fifth Ave.** 688-2013. "Heat and Dust."

57. **D.W. GRIFFITH—59th St. nr. Second Ave.** 563-6102. "The Grey Fox."

58. **MANHATTAN—59th St. bet. Second & Third Aves.** 935-6420. #1—"National Lampoon's Vacation." #2—Thru Sept. 29: "Blue Thunder"; "Tootsie."

60. **BARONET—Third Ave. nr. 59th St.** 355-1663. "Merry Christmas, Mr. Lawrence." **CORONET**—"Daniel."

61. **CINEMA 3—59th St. W. of Fifth Ave.** 752-5959. "The Moon in the Gutter."

62. **CINEMA I—Third Ave. nr. 60th St.** 753-6022. Thru Sept. 29: "Fanny & Alexander." Beg. Sept. 30: "Hannah K." **CINEMA II**—753-0774. "Educating Rita."

61st Street & Above
East Side

70. **UA GEMINI TWIN—Second Ave. nr. 64th St.** 832-1670. #1—Thru Sept. 29: "The Final Option." Beg. Sept. 30: "Lonely Lady." #2—832-2720. Thru Sept. 29: "Space Raiders." Beg. Sept. 30: "Fanny & Alexander."

71. **BEEKMAN—Second Ave. nr. 65th St.** 737-2622. "Zelig."

72. **LOEWS NEW YORK TWIN—Second Ave. nr. 66th St.** 744-7339. #1—"Eddie and the Cruisers." #2—Beg. Sept. 28: "The Big Chill."

73. **68TH STREET PLAYHOUSE—On Third Ave.** 734-0302. "The Return of Martin Guerre."

74. **LOEWS TOWER EAST—Third Ave. nr. 72nd St.** 879-1313. "Trading Places." Sept 28: Theater closed.

MOVIES

76. **72ND STREET EAST—Nr. First Ave.** 288-9304. Thru Sept. 29: "Flashdance." Beg. Sept. 30: "Trading Places"; "48 Hrs."

78. **UA EAST—First Ave. at 85th St.** 249-5100. Tent.: "Revenge of the Ninja."

80. **LOEWS ORPHEUM—86th St. nr. Third Ave.** 289-4607. #1—"Strange Invaders." #2—"Mr. Mom."

82. **86TH STREET EAST—Nr. Third Ave.** 249-1144. "Smokey and the Bandit, Part 3."

83. **RKO 86TH STREET TWIN—Nr. Lexington Ave.** 289-8900. #1—"The Final Option." #2—"Space Raiders."

61st Street & Above
West Side

85. **PARAMOUNT—B'way at 61st St.** 247-5070. Thru Sept. 29: "Gandhi." Beg. Sept. 28: "The Big Chill."

86. **LINCOLN PLAZA CINEMAS—B'way nr. 63rd St.** 757-2280. #1—"Pauline at the Beach." #2—Thru Sept. 29: "I Married a Shadow." Opening Sept. 30: "Danton." #3—"Lonely Hearts."

88. **CINEMA STUDIO—B'way at 66th St.** 877-4040. #1—"The Leopard." #2—"Lonely Hearts."

89. **REGENCY—B'way nr. 67th St.** 724-3700. Thru Oct. 1: "Diary of a Lost Girl"; "Pandora's Box." Oct. 2: "In Which We Serve"; "The Fallen Idol."

90. **EMBASSY 72ND STREET TWIN—On B'way.** 724-6745. #1—"Ernesto." #2—"Don't Look Back."

92. **LOEWS 83RD STREET QUAD—On B'way.** 877-3190. #1—"The Final Option." #2—"Risky Business." #3—"Tootsie"; "Blue Thunder." #4—"The Grey Fox."

93. **NEW YORKER—B'way nr. 88th St.** 580-7900. #1—"The Draughtsman's Contract." #2—"Zelig."

95. **THALIA—95th St. W. of B'way.** 222-3370. Sept. 26: "Terror in a Texas Town"; "Apache Drums"; "Surrender." Sept. 27: "Narcissus"; "Maedchen in Uniform." Sept. 28: "Sword of Doom"; "Sword of Vengeance #4: Baby Cart in Peril." Sept. 29: "Dog Day Afternoon"; "Straight Time." Sept. 30-Oct. 1: "Quadrophenia"; "A Film About Jimi Hendrix." Oct. 2: "Going Places"; "Band of Outsiders."

96. **METRO CINEMA—B'way nr. 99th St.** 222-1200. Sept. 26: "A Midsummer Night's Sex Comedy"; "Tempest." Sept. 27: "Atlantic"; "The King of Marvin Gardens." Sept. 28: "The Consequence"; "Slow Attack." Sept. 29: "The Verdict"; "Absence of Malice." Sept. 30: "Dona Flor and Her Two Husbands"; "Bye Bye Brazil." Oct. 1: "Day For Night"; "Shoot the Piano Player." Oct. 2: "Blade Runner"; "Road Warrior."

97. **OLYMPIA QUAD—B'way nr. 107th St.** 865-8128. #1—"La Cage aux Folles"; "La Cage aux Folles, Part II." #2—"The Night of the Shooting Stars"; "Lola." #3—Thru Sept. 29: "Revenge of the Ninja." Beg. Sept. 30: "Staying Alive." #4—Thru Sept. 29: "National Lampoon's Vacation"; "The Man With Two Brains." Beg. Sept. 30: "Trading Places."

99. **ALPINE—Dyckman St. at B'way.** 567-3587. Thru Sept. 29: "Cujo"; "The Star Chamber." Beg. Sept. 30: "Trading Places"; "48 Hrs."

Museums, Societies, Etc.

BROOKLYN ARTS AND CULTURE ASSOCIATION—Brooklyn Heights Library, 280 Cadman Plaza West, Brooklyn. 266-0005 Sept. 26, 3 p.m.: "Dancing's All of You" by Alfredo Gustar.

COLUMBIA UNIVERSITY—Center for Italian Studies, Piccolo Teatro, Amsterdam at 117th St. 280-2306 Sept. 30, 7 p.m.: "Orchestra Rehearsal" (1979) by Federico Fellini.

INTERNATIONAL CENTER OF PHOTOGRAPHY—Fifth Ave. at 94th St. 860-1777. Free with museum adm. Centennial Moments from the Met—a collection of eight shorts highlighting 100 years of the Metropolitan opera.

MUSEUM OF MODERN ART—West Wing, 18 W. 54th St. 708-9500. Free with mus. adm. Rediscovering French Film, Part II (all with Eng. subtitles, unless otherwise noted)—Sept. 26, 2:30 p.m.: "Le Bon Dieu sans confession" (1953) by Claude Autant-Lara, no subtitles; 6 p.m.: "Les

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MOVIES

Orgueilleux" (1953) by Yves Allegret, no subtitles. Sept. 27, 2:30 p.m.: "Lady Paname" (1950) by Henri Jeanson; 6 p.m.: "Les Trois Masques" (1929) by Andre Hugon, no subtitles. Sept. 29, 2:30 p.m.: "La Vie de boheme" (1945) by Marcel L'Herbier; 6 p.m.: "Lady Paname." Sept. 30, 2:30 p.m.: "Les Trois Masques"; 6 p.m.: "La Comedie de bonheur" (1942) by L'Herbier. Oct. 1, 2:30 p.m.: "The Lumiere Approach" by Franz Schmitt, Centre National de la Cinematographie, France; 5 p.m.: "Lettres de mon Moulin" (1954) by Marcel Pagnol. Oct. 2, 2:30 p.m.: "Melies and His Congemporaries" by Franz Schmitt; 5 p.m.: "The Beginnings of Color, Sound and Animated Film" by Frzna Schmitt.

NEW ASSEMBLY THEATER—360 E. 10th St. at Ave. B 505-6590. Adm. $1.50. Sept. 27, 8 p.m.: "Spirit of the Bee Hive" (1974) by Victor Erice, in Spanish, Eng. subtitles.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. 516-423-7619. Adm. $3.50; members $2; senior citizens & children $1.50. Sept. 27, 8 p.m.: "As If It Were Yesterday" (1980) by Myriam Abramowicz, Esther Hoffenberg. Sept. 28, 8 p.m.: "Breathless" (1960) by Jean-Luc Godard, in French, Eng. subtitles, Sept. 29, 8 p.m.: "Lili Marleen" (1981) by R.W. Fassbinder, in German, Eng. subtitles. Sept. 30, 8, 10:15 p.m.: "The Passenger" (1975) by Michelangelo Antonioni, in Italian, Eng. subtitles. Oct. 1, 8, 10:45 p.m. and Oct. 2, 5, 7:30 p.m.: "Winter of Our Dreams" (1981) by Juhn Duigan.

NEW YORK FILM FESTIVAL—Alice Tully Hall, B'way at 65th St. 877-1800 ext. 92. Adm. $7, $5. All foreign films have Eng. subtitles. Sept. 26, 6:15 p.m.: "Forbidden Relations" (Hungary) by Zsolt Kezdi-Kovacs; 9:30 p.m.: "In the White City" (Switzerland, Portugal) by Alain Tanner. Sept. 27, 6:15 p.m.: "In the White City"; 9:30 p.m.: "Boat People" (China) by Ann Hui. Sept. 28, 6:15 p.m.: "Boat People"; 9:30 p.m.: "Danton" (Poland, France) by Andrzej Wajda. Sept. 29, 6:15 p.m.: "Danton"; 9:30 p.m.: "Life Is a Bed of Roses" (France) by Alain Resnais. Sept. 30, 6:15 p.m.: "Live is a Bed of Roses"; 9:30 p.m.: "Rear Window" (1954) by Alfred Hitchcock. Oct. 1, 12:30 p.m.: "Rear Window"; 3 p.m.: "Erendira" (Mexico, France, Germany) by Ruy Guerra; 6 p.m.: "Lost Illusions" (Hungary) by Gyula Gazdag; 9 p.m.: "Last Night at the Alamo" by Eagle Pennell, "Sifted Evidence" by Patricia Gruben. Oct. 2, 2 p.m.: "Lost Illusions"; 4:30 p.m.: "Last Night at the Alamo", "Sifted Evidence" 7 p.m.: "Seeing Red" by Julia Reichert, James Klein; 9:30 p.m.: "Erendira."

NEW YORK THEATER ENSEMBLE—62 E. 4th St. nr. 2nd Ave. 477-4120. Adm. $5. Films by Sheldon Rochlin—Fri., 12 midnight: "Vali, the Witch of Positano" (1965). Sat., 12 midnight: "Dope" (1966). Films on Tibet—Sun., 3 p.m. "Tibetan Medicine: A Buddhist Approach to Healing", "Tantra of Gyuto: Sacred Rituals of Tibet."

PARRISH ART MUSEUM—25 Job's Lane, Southampton, N.Y. 516-283-2118. Sug. Don. $2. Sept. 30, 8 p.m.: "The Loneliness of the Long Distance Runner" (1962) by Tony Richardson.

THE PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $4, members, students & senior citizens $3. Opening Sept. 26 (times: Tues.-Sun. 5:20, 7, 8:40, 10:20 p.m., with additional showing Fri.-Sun. at 3:40 p.m.): "El Bruto" by Luis Buñuel, in Spanish, Eng. subtitles, an American premiere.

THE QUEENS MUSEUM—N.Y.C. Bldg., Flushing Meadow/Corona Park. 592-5555. Free with museum adm. Oct. 1, 2 p.m.: "Louisiana Story" (1948) by Robert Flaherty.

SQUAT THEATRE—256 W. 23rd. 691-1238. Adm. $4. Sept. 30-Oct. 1, 8 p.m.: "Ordet" (1954) by Carl Dreyer (Denmark), Eng. subtitles; 10 p.m.: "Vampyr" (1931) by Dreyer; 10 midnight: "T.A.M.I. Show" (1965) by Teenage Command Performance in Santa Monica, with James Brown, Diana Ross, Marvin Gaye. . . Oct. 2, 6 p.m.: "Ordet"; 8 p.m.: "Vampyr"; 12 midnight: "T.A.M.I. Show."

WHITNEY MUSEUM—Madison Ave. at 75th St. 570-0537. Free with museum adm. The Films of Ernie Gehr—Sept. 27-Oct. 2, 1 p.m.: "Morning" (1968), "Wait" (1968), "Reverberation" (1969), "Behind the Scenes" (1975); 3 p.m.: "Transparency" (1969), "History" (1970), "Field" (1970), "Serene Velocity" (1970).

Bronx

100. **ALLERTON—Allerton Ave. nr. Cruger.** 547-2444. #1—"Pieces." #2—"Eddie and the Cruisers."

103. **CIRCLE—Westchester Ave. at E. 177th St.** 863-2100. #1—"Pieces." #2—"The Final Option."

104. **CITY—2081 Bartow Ave. in Co-op City.** 379-4998. #1—"Revenge of the Ninja." #2—"National Lampoon's Vacation."

105. **DALE—W. 231st St. at B'way.** 884-5300. #1—Thru Sept. 27: "Staying Alive." Beg. Sept. 28: "The Big Chill." #2—"Eddie and the Cruisers."

106. **DOVER—1729 Boston Rd. at 174th St.** 542-3511. Thru Sept. 29: "Pieces"; "Kill Squad." Beg. Sept. 30: "Trading Places"; "48 Hrs."

109. **INTERBORO—E. Tremont Ave. nr. Bruckner Blvd.** 792-2100. #1—"Pieces." #2—Thru Sept. 29: "Easy Money." Beg. Sept. 30: "Trading Places." #3—"Eddie and the Cruisers." #4—Thru Sept. 29: "Strange Invaders." Beg. Sept. 30: "Lonely Lady."

110. **KENT—E. 167th St. nr. Grand Conc.** 992-9330. Thru Sept. 29: "Pieces"; "Kung Fu Hero." Beg. Sept. 30 (tent.): "Trading Places"; "48 Hrs."

111. **LOEWS AMERICAN—East Ave. at Metropolitan.** 828-3322. #1—"Strange Invaders." #2—"Eddie and the Cruisers."

113. **LOEWS RIVERDALE—W. 259th St. at Riverdale Ave.** 884-2260. "Zelig."

114. **PALACE—Unionport Rd. at E. Tremont Ave.** 829-3900. #1—"Revenge of the Ninja." #2—Thru Sept. 27: "Blue Thunder"; "Tootsie." Beg. Sept. 28: "The Big Chill." #3—"Risky Business."

117. **VALENTINE—E. Fordham Rd. at Valentine Ave.** 584-9583. #1—"Risky Business." #2—Thru Sept. 29: "Last Fight"; "Stryker." Beg. Sept. 30: "Pieces." #3—"Kentucky Fried Movie"; "Last American Virgin."

Brooklyn

201. **BAY RIDGE—FORTWAY—Ft. Hamilton Pkwy. at 68th St.** 238-4200. #1—"Revenge of the Ninja." #2—"Pieces." #3—"Zelig." #4—Thru Sept. 29: "Flashdance"; "48 Hrs." Beg. Sept. 30: "Lonely Lady." #5—"The Final Option."

202. **BAY RIDGE—LOEWS ALPINE—Fifth Ave. at 69th St.** 748-4200. #1—"Eddie and the Cruisers." #2—"Risky Business."

203. **BENSONHURST—BENSON—86th St. at 20th Ave.** 372-1617. #1—"Eddie and the Cruisers." #2—"Pieces."

205. **BENSONHURST—LOEWS ORIENTAL—86th St. at 18th Ave.** 236-5001. #1—"Mr. Mom." #2—"Strange Invaders."

206. **BENSONHURST—MARBORO—Bay Pkwy. at 69th St.** 232-4000. #1—"Risky Business." #2—Thru Sept. 29: "Easy Money." #3—"Zelig." #4—"The Final Option."

208. **BOROUGH PARK—WALKER—18th Ave. at 64th St.** 232-4500. Thru Sept. 22: "Staying Alive." Beg. Sept. 23: "Tootsie"; "Blue Thunder."

210. **BRIGHTON BEACH—OCEANA—Brighton Beach Ave. at Coney Island Ave.** 743-4333. #1—Thru Sept. 29: "Easy Money." Beg. Sept. 30: "Lonely Lady." #2—"Pieces." #3—"Strange Invaders." #4—Thru Sept. 29: "Risky Business"; "Teen Lust." Beg. Sept. 30: "Beyond The Limit."

211. **BROOKLYN HEIGHTS—CINEMA—Henry St. at Orange.** 596-7070. #1—"Zelig." #2—Thru Sept. 29: "Octopussy."

212. **CANARSIE—TRIPLEX—Ave. L at E. 93rd St.** 251-0700. #1—Thru Sept. 29: "Pieces." #2—"Eddie and the Cruisers." #3—Thru Sept. 29: "Flashdance"; "48 Hrs."

213. **COBBLE HILL—TWIN—Court St. at Butler.** 596-9113. Thru Sept. 29: "Flashdance"; "48 Hrs."

221. **FLATBUSH—RKO NOSTRAND—Nostrand Ave. at Kings Hwy.** 252-6112. Thru Sept. 29: "Tootsie"; "Blue Thunder."

223. **FLATLANDS—LOEWS GEORGETOWNE—Ralph Ave. at Ave. K.** 763-3000. #1—"Strange Invaders." #2—"Mr. Mom."

225. **FLATLANDS—RKO KINGS PLAZA NORTH—Flatbush Ave. at Ave. U.** 253-1110. "Risky Business." **South**—"The Final Option."

228. **GREENPOINT—CHOPIN—Manhattan Ave. at Greenpoint Ave.** 389-1100. Thru Sept. 29: "Pieces"; "Octagon." Beg. Sept. 30: "Trading Places"; "48 Hrs."

231. **MIDWOOD—AVENUE U—At E. 16th St.** 336-1234. Program unavailable.

232. **MIDWOOD—KENT—Coney Island Ave. nr. Ave. H.** 434-8422. Thru Sept. 29: "Flashdance"; "48 Hrs." Beg. Sept. 30: "Trading Places."

233. **MIDWOOD—RKO COLLEGE—Flatbush Ave. at Ave. H.** 859-1384. Thru Sept. 27: "Class." Beg. Sept. 28: "Krull."

234. MIDWOOD—RKO KINGSWAY—Kings Hwy. at Coney Island Ave. 645-8588. #1—Thru Sept. 27: "Revenge of the Ninja." Beg. Sept. 28: "The Big Chill." #2—"Return of the Jedi." #3—"Zelig." #4—"Eddie and the Cruisers."

235. MIDWOOD—RKO MIDWOOD—Ave. J at E. 13th St. 377-1718. Thru Sept. 29: "Space Raiders." Beg. Sept. 30: "Lonely Lady."

236. PARK SLOPE—PLAZA—Flatbush Ave. nr. Eighth Ave. 636-0170. #1—Thru Sept. 29: "Lianna." #2—Thru Sept. 27: "Staying Alive." Beg. Sept. 28: "The Big Chill."

237. RIDGEWOOD—RIDGEWOOD—Myrtle Ave. at Putnam. 821-5993. #1—Thru Sept. 29: "Revenge of the Ninja." Beg. Sept. 30: "Lonely Lady." #2—"Eddie and the Cruisers." #3—"Pieces."

Staten Island

300. ELTINGVILLE—AMBOY— 356-3800. #1—"Tootsie"; "Blue Thunder." #2—"Eddie and the Cruisers."

303. NEW DORP—HYLAN— 351-6601. #1—Thru Sept. 29: "Mr. Mom." Beg. Sept. 30: "Beyond the Limit." #2—Thru Sept. 29: "Risky Business." Beg. Sept. 30: "The Big Chill."

304. NEW DORP—LANE— 351-2110. Thru Sept. 29: "Easy Money." Beg. Sept. 30 (tent.): "Risky Business."

305. NEW DORP—RAE— 979-0444. #1—Tent.: "Pieces." #2—"Eddie and the Cruisers."

306. NEW DORP—RKO FOX PLAZA— 987-6800. #1—"Return of the Jedi." #2—"Zelig."

307. NEW SPRINGVILLE—ISLAND— 761-6666. #1—Thru Sept. 29: "Strange Invaders." Beg. Sept. 30: "Lonely Lady." #2—"Easy Money."

308. NEW SPRINGVILLE—RKO RICHMOND— 761-3103. Thru Sept. 29: "The Final Option." Beg. Sept. 30: "A Time to Die."

Queens

401. ASTORIA—UA ASTORIA—Steinway St. at 30th Ave. 545-9470. #1—"Risky Business." #2—Thru Sept. 29: "Strange Invaders." Beg. Sept. 30: "The Big Chill." #3—Thru Sept. 29: "Space Raiders." Beg. Sept. 30: "Lonely Lady." #4—"Eddie and the Cruisers."

402. BAYSIDE—LOEWS BAY TERRACE—Bell Blvd. at 26th Ave. 428-4040. #1—"Risky Business." #2—"Eddie and the Cruisers."

403. BAYSIDE—MOVIES AT BAYSIDE—Bell Blvd. at 39th Ave. 225-1110. #1—"Strange Invaders." #2—"Return of the Jedi." #3—"The Final Option." #4—"The Grey Fox."

406. CORONA—PLAZA—Roosevelt Ave. nr. 103rd St. 639-0012. Thru Sept. 29: "Staying Alive"; "Still Smoking." Beg. Sept. 30: "Trading Places."

407. DOUGLASTON—MOVIEWORLD.—L.I. Expressway & Cross Island P'kway. 423-7200. #1—"Zelig." #2—"Strange Invaders." #3—"Mr. Mom." #4—"Easy Money." #5—"WarGames." #6—"Tootsie"; "Blue Thunder." #7—Thru Sept. 27: "Flashdance." Beg. Sept. 28: "The Big Chill."

408. ELMHURST—LOEWS ELMWOOD—Hoffman Dr. at Queens Blvd. 429-4770. #1—"Strange Invaders." #2—"Easy Money."

410. FLUSHING—PARSONS—Parsons Blvd. nr. Union Tpke. 591-8555. #1—"Eddie and the Cruisers." #2—Thru Sept. 29: "Blue Thunder"; "Tootsie." Beg. Sept. 30 (tent.): "Trading Places."

411. FLUSHING—RKO KEITHS—Northern Blvd. at Main St. 353-4000. #1—"Eddie and the Cruisers." #2—Thru Sept. 29: "Revenge of the Ninja." Beg. Sept. 30: "Beyond the Limit." #3—Thru Sept. 29: "Pieces." Beg. Sept. 30: "A Time to Die."

412. FLUSHING—RKO PROSPECT—Main St. nr. 41st Rd. 359-1050. #1—Thru Sept. 27: "Tootsie"; "Blue Thunder." Beg. Sept. 28: "The Big Chill." #2—"Strange Invaders." #3—"Risky Business."

413. FLUSHING—UA QUARTET—Northern Blvd. at 160th St. 359-6777. #1—Thru Sept. 29: "Nightmares." Beg. Sept. 30: "Pieces." #2—"Smokey and the Bandit, Part 3." #3—"Mr. Mom." #4—"Easy Money."

414. FLUSHING—UTOPIA—Union Tpke. at 188th St. 454-2323. #1—Thru Sept. 27: "Flashdance." Beg. Sept. 28: "The Big Chill." #2—"Easy Money."

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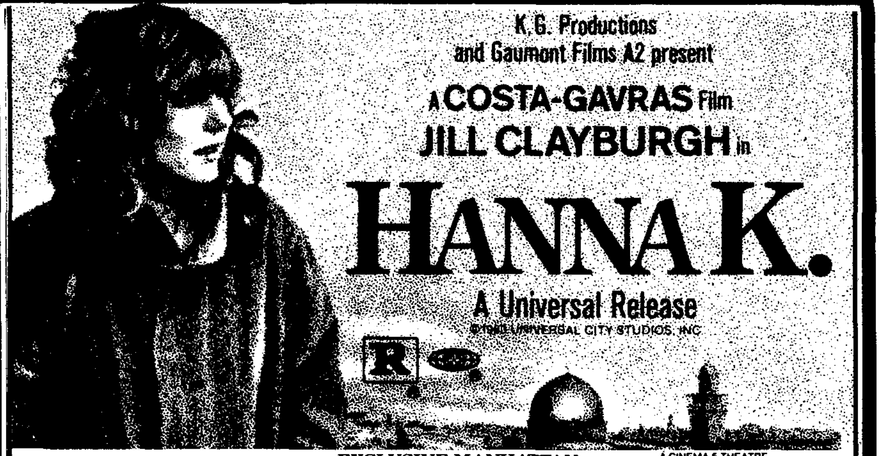

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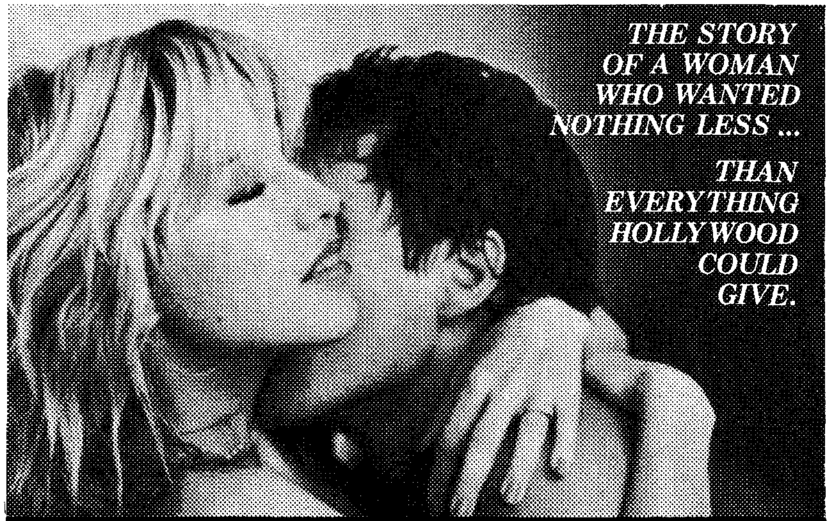

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416. FOREST HILLS—CINEMART—Metropolitan Ave. at 72nd Rd. 261-2244. Thru Sept. 29: "WarGames." Beg. Sept. 30: "Trading Places."

418. FOREST HILLS—FOREST HILLS—71st Ave. nr. Queens Blvd. 261-7866. #1—"National Lampoon's Vacation." #2—"Zelig."

419. FOREST HILLS—LOEWS TRYLON—Queens Blvd. nr. 66th Ave. 459-8944. "Eddie and the Cruisers."

420. FOREST HILLS—MIDWAY—Queens Blvd. at 71st Rd. 261-8572. #1—"Return of the Jedi." #2—"Pieces." #3—Thru Sept. 29: "Space Raiders." Beg. Sept. 30: "Lonely Lady." #4—"Risky Business."

422. FRESH MEADOWS—CINEMA CITY—Horace Harding Exp. at 183rd St. 357-9100. #1—Thru Sept. 29: "Strange Invaders." Beg. Sept. 30: "Lonely Lady." #2—"Zelig." #3—"Pieces." #4—Thru Sept. 29: "Octopussy." Beg. Sept. 30: "Pauline at the Beach." #5—Thru Sept. 29: "La Cage aux Folles, Part II." Beg. Sept. 30: "Fanny & Alexander."

423. FRESH MEADOWS—RKO MEADOWS—Horace Harding Blvd. at 190th St. 454-6800. #1—"The Final Option." #2—Thru Sept. 29: "Trading Places." Beg. Sept. 30: "Beyond The Limit."

424. GLEN OAKS—RKO—Union Tpke. at 255th St. 347-7777. Thru Sept. 29: "Space Raiders." Beg. Sept. 30: "A Time to Die."

426. JACKSON HEIGHTS—BOULEVARD—Northern Blvd. at 83rd St. 335-0170. #1—"Space Raiders." #2—"Blue Thunder"; "Tootsie." #3—"Flashdance."

427. JACKSON HEIGHTS—COLONY—82nd St. nr. Roosevelt Ave. 429-8004. Thru Sept. 29: "Pieces." Beg. Sept. 30: "Lonely Lady."

428. JACKSON HEIGHTS—JACKSON—82nd St. at Roosevelt Ave. 335-0242. #1—Thru Sept. 29: "Revenge of the Ninja." #2—Thru Sept. 29: "Mr. Mom." Beg. Sept. 30: "Pieces." #3—"The Final Option."

436. KEW GARDENS HILLS—MAIN STREET—Nr. 72nd Dr. 268-3636. Thru Sept. 29: "Flashdance"; "48 Hrs." Beg. Sept. 30: "Trading Places."

437. LITTLE NECK—LITTLE NECK—Northern Blvd. nr. Little Neck Pkwy. 225-2800. Thru Sept. 29: "WarGames." Beg. Sept. 30 (tent.): "Trading Places."

438. MIDDLE VILLAGE—ARION—Metropolitan Ave. nr. 74th St. 894-4183. Thru Sept. 29: "Staying Alive"; "48 Hrs." Beg. Sept. 30: "Trading Places"; "An Officer and a Gentleman."

439. OZONE PARK—CROSSBAY—Rockaway Blvd. at Woodhaven Blvd. 848-1738. #1—Thru Sept. 29: "Pieces." Beg. Sept. 30: "Lonely Lady." #2—"Risky Business."

442. REGO PARK—DRAKE—Woodhaven Blvd. at 63rd Ave. 639-0600. Thru Sept. 29: "Private School"; "Fast Times at Ridgemont High." Beg. Sept. 30: "WarGames"; "Rocky III."

447. ROCKAWAY PARK—SURFSIDE—Rockaway Beach Blvd. at Beach 105th St. 945-4632. #1—"Pieces." #2—"Staying Alive."

448. SUNNYSIDE—CENTER—Queens Blvd. nr. 43rd St. 784-3050. #1—Thru Sept. 27: "Pieces." Beg. Sept. 28: "The Big Chill." #2—Thru Sept. 29: "Strange Invaders." Beg. Sept. 30 (tent.): "Trading Places."

450. WHITESTONE—CROSS ISLAND—Cross Island Pkwy. at 153rd St. 767-2800. #1—"Mr. Mom." #2—"The Final Option."

451. WOODHAVEN—HAVEN—Jamaica Ave. nr. 80th St. 296-2325. Thru Sept. 29: "Cujo"; "Twilight Zone—The Movie." Beg. Sept. 30: "Trading Places"; "48 Hrs."

Long Island

(Area Code 516)
Nassau County

500. BALDWIN—GRAND AVENUE— 223-2323. #1—Thru Sept. 27: "Strange Invaders." Beg. Sept. 28: "The Big Chill." #2—"Easy Money."

501. BALDWIN—RKO— 223-9230. Thru Sept. 29: "The Final Option." Beg. Sept. 30: "A Time to Die."

502. BELLEROSE—RKO— 775-1351. Thru Sept. 27: "Class." Beg. Sept. 28: "Krull."

503. BELLMORE—PLAYHOUSE— 785-5400. #1—Thru Sept. 29: "Staying Alive." #2—Thru Sept. 29: "Blue Thunder"; "Tootsie."

511. EAST MEADOW—FLICK— 794-8008. #1—Tent.: "WarGames." #2—Tent.: "Staying Alive."

512. EAST MEADOW—MEADOWBROOK— 731-2423. #1—"Zelig." #2—"Risky Business." #3—"The Final Option." #4—"Pieces."

513. EAST ROCKAWAY—CRITERION— 599-0242. #1—Thru Sept. 29: "Staying Alive." Beg. Sept. 30: "Trading Places." #2—Thru Sept. 29: "Psycho II." Beg. Sept. 30: "The Grey Fox."

516. FARMINGDALE—RKO— 249-0122. Thru Sept. 27: "Class." Beg. Sept. 28: "Krull."

517. FLORAL PARK—RKO FLORAL— 352-2280. "Eddie and the Cruisers."

518. FRANKLIN SQUARE—FRANKLIN— 775-3257. #1—"Pieces." #2—Thru Sept. 29: "Flashdance." Beg. Sept. 30: "Lonely Lady."

519. GARDEN CITY—RKO ROOSEVELT FIELD — 741-4007. #1—Thru Sept. 29: "Trading Places." Beg. Sept. 30: "Beyond the Limit." #2—"National Lampoon's Vacation." #3—"Zelig."

521. GARDEN CITY PARK—RKO PARK EAST — 741-8484. Thru Sept. 27: "Strange Invaders"; "Space Raiders." Beg. Sept. 28: "The Big Chill."

523. GREAT NECK—SQUIRE— 466-2020. #1—"Risky Business." #2—"Mr. Mom." #3—"Eddie and the Cruisers."

524. HEWLETT—RKO— 791-6768. Thru Sept. 27: "Class." Beg. Sept. 28: "Krull."

526. HICKSVILLE—HICKSVILLE— 931-0749. #1—"Risky Business." #2—"Pieces."

528. HICKSVILLE—RKO TWIN NORTH— 433-2400. Thru Sept. 29: "Zelig." Beg. Sept. 30: "Lonely Lady." **SOUTH**—"Return of the Jedi."

529. LAWRENCE—RKO— 371-0203. #1—Thru Sept. 29: "Space Raiders"; "Silver Dream Racer." Beg. Sept. 30: "A Time to Die." #2—Thru Sept. 29: "Tootsie"; "Blue Thunder." Beg. Sept. 30: "The Big Chill." #3—Thru Sept. 29: "Risky Business." Beg. Sept. 30: "Beyond the Limit."

530. LEVITTOWN—LEVITTOWN— 731-0516. #1—Thru Sept. 29: "48 Hrs."; "An Officer and a Gentleman." Beg. Sept. 30: "Trading Places." #2—Thru Sept. 29: "Staying Alive."

531. LEVITTOWN—LOEWS NASSAU— 731-5400. #1—"Daniel." #2—"Eddie and the Cruisers." #3—"Tootsie"; "Blue Thunder." #4—"Strange Invaders." #5—"Mr. Mom." #6—"Easy Money."

532. LONG BEACH—LIDO— 432-0056. Thru Sept. 29: "Mad Max"; "The Outsiders." Beg. Sept. 30: "Trading Places."

533. LYNBROOK—LYNBROOK— 593-1033. #1—"Eddie and the Cruisers." #2—"Pieces." #3—"Easy Money." #4—Thru Sept. 29: "Strange Invaders." Beg. Sept. 30: "Lonely Lady."

534. LYNBROOK—STUDIO ONE— 599-1444. "The Grey Fox."

535. MALVERNE—TWIN— 599-6966. #1—Thru Sept. 29: "Staying Alive." Beg. Sept. 30: "Trading Places." #2—Thru Sept. 29: "Class." Beg. Sept. 30 (tent.): "La Traviata."

536. MANHASSET—MANHASSET— 627-7887. #1—"The Grey Fox." #2—"Zelig." #3—Thru Sept. 29: "Space Raiders." Beg. Sept. 30: "Lonely Lady."

537. MANHASSET—RKO CINEMA— 627-1300. "Pauline at the Beach."

540. MASSAPEQUA—PEQUA— 799-6464. Thru Sept. 29: "Return of the Jedi." Beg. Sept. 30 (tent.): "Beyond the Limit."

541. MASSAPEQUA—THE MOVIES AT SUNRISE MALL— 795-2244. #1—"National Lampoon's Vacation." #2—"Risky Business." #3—Thru Sept. 29: "Trading Places." Beg. Sept. 30: "The Big Chill." #4—"The Final Option." #5—"Eddie and the Cruisers." #6—"Mr. Mom." #7—"Pieces."

542. MERRICK—GABLES— 546-0734. Thru Sept. 29: "Flashdance."

545. NEW HYDE PARK—HERRICKS— 747-0555. "Easy Money."

546. NEW HYDE PARK—RKO ALAN— 354-4338. "Risky Business."

547. OCEANSIDE—OCEANSIDE— 536-7565. #1—Thru Sept. 29: "Staying Alive." #2—Thru Sept. 29: "Flashdance."

548. OLD BETHPAGE—CINE CAPRI— 752-1610. Tent.: "Staying Alive."

549. OYSTER BAY—MOVIES— 922-0333. #1—Thru Sept. 29: "WarGames." Beg. Sept. 30: "Trading Places." #2—Thru Sept. 29: "Staying Alive." Beg. Sept. 30: "Class."

550. PLAINVIEW—OLD COUNTRY— 931-4242. #1—Thru Sept. 27: "Strange Invaders." Beg. Sept. 28: "The Big Chill." #2—"Easy Money."

551. PLAINVIEW—RKO MORTON VILLAGE— 938-2323. "Mr. Mom."

552. PLAINVIEW—RKO TWIN— 931-1333. #1—Thru Sept. 29: "Space Raiders." Beg. Sept. 30: "Beyond the Limit." #2—"Eddie and the Cruisers."

554. PORT WASHINGTON—MOVIES— 944-6200. "Easy Money."

555. PORT WASHINGTON—SANDS POINT— 883-5074. Thru Sept. 29: "Flashdance." Beg. Sept. 30 (tent.): "The Grey Fox."

557. ROCKVILLE CENTRE—RKO FANTASY— 764-8000. "Mr. Mom."

558. ROCKVILLE CENTRE—RKO TWIN— 678-3121. #1—"Zelig." #2—"National Lampoon's Vacation."

559. ROSLYN—ROSLYN— 621-8488. #1—"Lonely Hearts." #2—Beg. Sept. 30: "The Big Chill."

562. SYOSSET—UA CINEMA 150— 364-0700. Thru Sept. 29: "Merry Christmas, Mr. Lawrence." Beg. Sept. 30: "Brainstorm."

566. VALLEY STREAM—RKO GREEN ACRES— 561-2100. "The Final Option."

567. VALLEY STREAM—SUNRISE— 825-5700. #1—Thru Sept. 29: "Daniel." #2—Thru Sept. 29: "Eddie and the Cruisers." #3—Thru Sept. 25: "Revenge of the Ninja." #4—Thru Sept. 29: "National Lampoon's Vacation." #5—Thru Sept. 26: "Mr. Mom"; "Pieces." #6—Thru Sept. 29: "Risky Business." #7—Thru Sept. 29: "Zelig." #8—Thru Sept. 29: "Merry Christmas, Mr. Lawrence." #9—Thru Sept. 27: "Tootsie"; "Blue Thunder." Beg. Sept. 28: "The Big Chill." #10—Thru Sept. 29: "Trading Places."

570. WANTAGH—CINEMA WANTAGH— 221-7784. #1—Tent.: "Easy Money." #2—Tent.: "Strange Invaders."

571. WANTAGH—RKO— 781-6969. Thru Sept. 27: "Space Raiders." Beg. Sept. 30: "Lonely Lady."

574. WESTBURY—WESTBURY— 333-1911. #1—"Tender Mercies." #2—"Space Raiders."

Suffolk County

600. AMITYVILLE—RKO— 264-7789. #1—"Risky Business." #2—Thru Sept. 29: "Pieces." Beg. Sept. 30: "A Time to Die."

601. BABYLON—BABYLON— 669-3399. "Easy Money."

602. BABYLON—RKO— 669-0700. #1—Thru Sept. 27: "Tootsie"; "Blue Thunder." Beg. Sept. 28: "The Big Chill." #2—"Return of the Jedi."

603. BABYLON—SOUTH BAY— 587-7676. #1—Thru Sept. 29: "Trading Places." Beg. Sept. 30: "Beyond the Limit." #2—"The Final Option." #3—Thru Sept. 29: "Space Raiders."

604. BAY SHORE—CINEMA— 665-1722. Thru Sept. 29: "Merry Christmas, Mr. Lawrence." Beg. Sept. 30: "Brainstorm."

606. BAY SHORE—LOEWS SOUTH SHORE MALL— 666-4000. #1—"Eddie and the Cruisers." #2—"Risky Business."

609. BRENTWOOD—BRENTWOOD— 273-3900. Thru Sept. 29: "Staying Alive"; "48 Hrs." Beg. Sept. 30: "Trading Places."

615. COMMACK—DRIVE-IN— 499-2900. Thru Sept. 29: "Easy Money"; "Breathless (1983)." Beg. Sept. 30: "Pieces"; "House on Sorority Row."

616. COMMACK—MAYFAIR— 543-0707. "Risky Business."

617. COMMACK—RKO— 499-4545. #1—"Return of the Jedi." #2—Thru Sept. 27: "Tootsie"; "Blue Thunder." Beg. Sept. 28: "The Big Chill."

619. CORAM—CORAM— 698-7200. "Staying Alive"; "48 Hrs."

621. CORAM—PINE— 698-6442. #1—Thru Sept. 29: "Pieces." #2—Thru Sept. 29: "Flashdance."

622. DEER PARK—DEER PARK— 667-2440. Thru Sept. 29: "Blue Thunder"; "Tootsie." Beg. Sept. 30: "Trading Places."

625. EAST HAMPTON—CINEMAS— 324-0448. #1—"Merry Christmas, Mr. Lawrence." #2—"Eddie and the Cruisers." #3—"Zelig." #4—Thru Sept. 29: "Easy Money." Beg. Sept. 30: "Beyond the Limit." #5—Thru Sept. 29: "Risky Business." Beg. Sept. 30: "Lonely Lady."

626. EAST NORTHPORT—LARKFIELD— 261-0043. Thru Sept. 29: "Flashdance."

627. EAST SETAUKET—RKO FOX— 473-2400. "Eddie and the Cruisers."

628. ELWOOD—ELWOOD— 499-7800. #1—"Strange Invaders." #2—"Easy Money."

629. **FARMINGVILLE—COLLEGE PLAZA—** 698-2200. #1—Thru Sept. 29: "Strange Invaders." Beg. Sept. 30: "A Time to Die." #2—"The Final Option."

630. **GREENPORT—GREENPORT—** 477-0500. #1—Thru Sept. 27: "Return of the Jedi." Beg. Sept. 28: "The Big Chill." #2—"Mr. Mom." #3—"Risky Business."

631. **HAUPPAUGE—HAUPPAUGE—** 265-1814. Thru Sept. 29: "Mr. Mom."

632. **HUNTINGTON—RKO SHORE—** 421-5200. #1—Thru Sept. 29: "Space Raiders." Beg. Sept. 30: "A Time to Die." #2—"Eddie and the Cruisers." #3—Thru Sept. 29: "National Lampoon's Vacation." Beg. Sept. 28: "The Big Chill." #4—"Mr. Mom."

633. **HUNTINGTON—RKO WHITMAN—** 423-1300. "Zelig."

634. **HUNTINGTON—RKO YORK—** 421-3911. Thru Sept. 29: "Pieces." Beg. Sept. 30: "Lonely Lady."

635. **ISLIP—ISLIP—** 581-5200. #1—Thru Sept. 27: "Mr. Mom." Beg. Sept. 28: "The Big Chill." #2—"Zelig." #3—"The Final Option."

636. **KINGS PARK—KINGS PARK—** 269-4422. "Staying Alive."

637. **LAKE GROVE—RKO SMITH HAVEN MALL—** 724-9550. "The Final Option."

638. **LAKE RONKONKOMA—LAKESIDE—** 981-7100. Thru Sept. 29: "Staying Alive."

639. **LINDENHURST—LINDENHURST—** 888-5400. Thru Sept. 29: "Staying Alive"; "48 Hrs." Beg. Sept. 30: "Trading Places."

640. **MATTITUCK—MATTITUCK—** 298-4405. #1—Thru Sept. 29: "Strange Invaders." #2—Thru Sept. 29: "Trading Places." #3—Thru Sept. 29: "Tootsie"; "Blue Thunder."

641. **MONTAUK—THE MOVIES—** 668-2393. Program unavailable.

642. **NESCONSET—SMITHTOWN ALL-WEATHER INDOOR—** 265-8118. Thru Sept. 29: "Pieces." Beg. Sept. 30: "Lonely Lady." **OUTDOOR—** Thru Sept. 29: "Space Raiders"; "Saturday the Fourteenth." Beg. Sept. 30: "A Time to Die."

643. **NORTH BABYLON—NORTH BABYLON—** 667-2495. #1—Thru Sept. 29: "Mr. Mom." Beg. Sept. 30 (tent.): "Lonely Lady." #2—"Zelig."

644. **NORTHPORT—NORTHPORT—** 261-8600. Thru Sept. 29: "WarGames." Beg. Sept. 30: "Trading Places."

645. **OAKDALE—OAKDALE—** 589-8118. Thru Sept. 29 (tent.): "Staying Alive."

648. **PATCHOGUE—PATCHOGUE—** 475-0601. #1—"Easy Money." #2—"Risky Business." #3—Thru Sept. 29: "Mr. Mom." Beg. Sept. 30: "Beyond the Limit."

649. **PATCHOGUE—RKO PLAZA—** 475-5225. #1—Thru Sept. 27: "Tootsie"; "Blue Thunder." Beg. Sept. 28: "The Big Chill." #2—Thru Sept. 29: "Space Raiders." Beg. Sept. 30: "Lonely Lady."

650. **PATCHOGUE—SUNRISE ALL-WEATHER INDOOR—** 363-7200. "Eddie and the Cruisers." **OUTDOOR—**"Pieces"; "House on Sorority Row."

651. **PATCHOGUE—SUNWAVE—** 475-7766. #1—"National Lampoon's Vacation." #2—"Zelig."

653. **PORT JEFFERSON—MINI EAST—** 928-6555. #1—"Zelig." #2—Thru Sept. 29: "Strange Invaders." Beg. Sept. 30: "Lonely Lady."

654. **PORT JEFFERSON STATION—RKO BROOKHAVEN—** 473-1200. Thru Sept. 29: "Class." Beg. Sept. 30: "Krull."

655. **RIVERHEAD—SUFFOLK—** 727-3133. Thru Sept. 29: "Mr. Mom." Beg. Sept. 30: "Trading Places."

657. **SAG HARBOR—SAG HARBOR—** 725-0010. Thru Sept. 29: "The Grey Fox." Beg. Sept. 30: "They Don't Wear Black Tie."

658. **SAYVILLE—SAYVILLE—** 589-0232. #1—Thru Sept. 29: "Staying Alive." Beg. Sept. 30: "Trading Places." #2—Thru Sept. 29: "Strange Invaders." #3—"The Final Option."

662. **SMITHTOWN—SMITHTOWN—** 265-1551. "Eddie and the Cruisers."

663. **SOUTHAMPTON—SOUTHAMPTON—** 283-1300. #1—Thru Sept. 27: "Tootsie"; "Blue Thunder." Beg. Sept. 28: "The Big Chill." #2—"The Final Option." #3—Thru Sept. 29: "Strange Invaders." Beg. Sept. 30 (tent.): "Zelig."

664. **STONY BROOK—LOEWS—** 751-2300. #1—"Risky Business." #2—"Mr. Mom." #3—"Easy Money."

667. **WESTHAMPTON—HAMPTON ARTS—** 288-2600. Thru Sept. 27: "Octopussy." Beg. Sept. 28: "The Big Chill."

668. **WESTHAMPTON—WESTHAMPTON—** 288-1500. Tent.: "The Grey Fox."

New York State

(Area Code 914)
Westchester County

700. **BEDFORD VILLAGE—BEDFORD PLAYHOUSE—** 234-7300. #1—Thru Sept. 29: "Merry Christmas, Mr. Lawrence." Beg. Sept. 30 (tent.): "Risky Business." #2—"Zelig."

701. **BEDFORD VILLAGE—CINEMA 22—** 234-9577. Thru Sept. 30: "Mr. Mom." Beg. Sept. 30: "Beyond the Limit."

702. **BRONXVILLE—BRONXVILLE—** 961-4030. #1—"Strange Invaders." #2—"The Final Option." #3—"The Grey Fox."

705. **GREENBURGH—CINEMA 100—** 946-4680. #1—"Eddie and the Cruisers." #2—Thru Sept. 29: "Strange Invaders." Beg. Sept. 30: "Lonely Lady."

707. **HARRISON—SILVER SCREEN CINEMA.—** 835-2961. Sept. 26-27: "King of Hearts"; "Harold and Maude." Sept. 28-30: "Chan is Missing." Oct. 1-2: "Smithereens."

708. **HARTSDALE—CINEMA—** 428-2200. #1—"Easy Money." #2—Thru Sept. 29: "National Lampoon's Vacation." Beg. Sept. 30: "Beyond the Limit." #3—Thru Sept. 27: "Trading Places." Beg. Sept. 28: "The Big Chill." #4—"Mr. Mom."

709. **LARCHMONT—PLAYHOUSE—** 834-3001. "Zelig."

710. **MAMARONECK—PLAYHOUSE—** 698-2200. #1—Thru Sept. 29: "Space Raiders." Beg. Sept. 30: "Lonely Lady." #2—"Risky Business." #3—"The Final Option." #4—"Eddie and the Cruisers."

711. **MOUNT KISCO—MOUNT KISCO—** 666-6900. #1—Thru Sept. 27: "Risky Business." Beg. Sept. 28: "The Big Chill." #2—"Eddie and the Cruisers."

712. **MOUNT VERNON—PARKWAY—** 664-3311. Thru Sept. 29: "Staying Alive"; "48 Hrs." Beg. Sept. 30: "Trading Places."

713. **NEW ROCHELLE—LOEWS—** 632-1700. #1—"Strange Invaders." #2—"Eddie and the Cruisers."

714. **NEW ROCHELLE—RKO PROCTORS—** 632-1100. #1—Thru Sept. 29: "Flashdance." Beg. Sept. 30: "Lonely Lady." #2—"Revenge of the Ninja"; "Silver Dream Racer." Beg. Sept. 30: "Beyond the Limit." #3—Thru Sept. 29: "Pieces." #4—Thru Sept. 29: "Space Raiders." Beg. Sept. 30: "A Time to Die." #5—"Trading Places."

715. **NEW ROCHELLE—TOWN—** 632-4000. "Risky Business."

716. **OSSINING—ARCADIAN—** 941-5200. #1—"The Final Option." #2—Thru Sept. 27: "Flashdance"; "48 Hrs." Beg. Sept. 28: "The Big Chill."

717. **PEEKSKILL—BEACH—** 737-6262. #1—Thru Sept. 29: "Strange Invaders." Beg. Sept. 30: "Lonely Lady." #2—"Pieces." #3—"The Final Option." #4—Thru Sept. 29: "WarGames." Beg. Sept. 30: "Trading Places."

719. **PEEKSKILL—WESTCHESTER MALL—** 528-8822. #1—Thru Sept. 27: "Flashdance"; "48 Hrs." Beg. Sept. 28: "The Big Chill." #2—"Risky Business." #3—Thru Sept. 29: "Tootsie"; "Blue Thunder." Beg. Sept. 30: "Beyond the Limit." #4—"Eddie and the Cruisers."

720. **PELHAM—PICTURE HOUSE—** 738-3160. "Flashdance."

722. **RYE—RYE RIDGE—** 939-8177. #1—"Flashdance." #2—Thru Sept. 29: "Tootsie." Beg. Sept. 30: "Beyond the Limit."

723. **SCARSDALE—FINE ARTS—** 723-6699. Thru Sept. 29: "The Draughtsman's Contract." Beg. Sept. 30 (tent.): "Fanny & Alexander."

724. **SCARSDALE—PLAZA—** 725-0078. Thru Sept. 29: "The Grey Fox." Beg. Sept. 30: "Trading Places."

726. **WHITE PLAINS—COLONY—** 683-1175. Thru Sept. 29: "Space Raiders."

727. **WHITE PLAINS—GALLERIA—** 997-8198. #1—"Risky Business." #2—"The Final Option."

728. **WHITE PLAINS—UA CINEMA—** 946-2820. "Pieces."

730. **YONKERS—CENTRAL PLAZA—** 793-3232. #1—Thru Sept. 29: "Return of the Jedi." Beg. Sept. 30: "Brainstorm." #2—Thru Sept. 29: "Revenge of the Ninja." Beg. Sept. 30: "Beyond the Limit."

731. **YONKERS—KENT—** 237-3440. Thru Sept. 29: "Pieces." Beg. Sept. 30: "Trading Places."

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732. **YONKERS—MOVIELAND—** 793-0002. #1—"Eddie and the Cruisers." #2—"Zelig." #3—"Merry Christmas, Mr. Lawrence." #4—"Risky Business."

733. **YONKERS—PARK HILL—** 969-4477. #1—"Strange Invaders." #2—Tent.: "Pieces." #3—Tent.: "Blue Thunder"; "Tootsie."

735. **YORKTOWN HEIGHTS—TRIANGLE—** 245-7555. #1—"Zelig." #2—"Mr. Mom."

Rockland County

742. **MONSEY—ROCKLAND DRIVE-IN—** 356-4040. "Space Raiders."

744. **NANUET—ROUTE 59—** 623-3355. Thru Sept. 29: "Mr. Mom." Beg. Sept. 30: "Lonely Lady."

745. **NANUET—THE MOVIES—** 623-0211. #1—"Zelig." #2—"Risky Business." #3—"Pieces." #4—"The Final Option." #5—"Eddie and the Cruisers."

746. **NEW CITY—TOWN—** 634-5100. #1—Thru Sept. 27: "Easy Money." Beg. Sept. 28: "The Big Chill." #2—Thru Sept. 29: "Flashdance"; "48 Hrs." Beg. Sept. 30: "Beyond the Limit."

747. **NEW CITY—UA CINEMA 304—** 634-8200. #1—Thru Sept. 29: "Space Raiders." Beg. Sept. 30 (tent.): "Mr. Mom." #2—"Risky Business."

748. **NYACK—CINEMA EAST—** 358-6631. "Merry Christmas, Mr. Lawrence."

751. **PEARL RIVER—CENTRAL—** 735-2530. "Trading Places."

752. **PEARL RIVER—PEARL RIVER—** 735-6500. "Easy Money."

754. **SPRING VALLEY—CINEMA 45—** 352-1445. "Strange Invaders."

755. **STONY POINT—9 W CINEMA—** 942-0303. "Wargames."

756. **SUFFERN—LAFAYETTE—** 357-6030. "Return of the Jedi."

758. **WEST HAVERSTRAW—PLAZA—** 947-2220. "Eddie and the Cruisers."

Connecticut

(Area Code 203)
Fairfield County

770. **BRIDGEPORT—RKO MERRITT TWIN—** 374-0026. #1—Thru Sept. 22: "Silver Dream Racer." Beg. Sept. 23: "Flashdance." #2—"Mr. Mom."

773. **BROOKFIELD—FINE ARTS—** 775-0070. #1—"Smokey and the Bandit, Part 3." #2—"Eddie and the Cruisers."

774. **DANBURY—CINE—** 743-2200. #1—"The Final Option." #2—"The Grey Fox." #3—Thru Sept. 29: "Zelig." Beg. Sept. 30 (tent.): "Beyond the Limit."

775. **DANBURY—CINEMA—** 748-2923. #1—"Mr. Mom." #2—Thru Sept. 29: "Tootsie"; "The Survivors." Beg. Sept. 30: "The Big Chill."

777. **DANBURY—PALACE—** 748-7496. #1—"Revenge of the Ninja." #2—"Pieces." #3—"Risky Business."

778. **DARIEN—PLAYHOUSE—** 655-0100. Thru Sept. 29: "Mr. Mom." Beg. Sept. 30: "The Big Chill."

779. **FAIRFIELD—COMMUNITY—** 255-6555. #1—"Tootsie." #2—"Flashdance."

780. **FAIRFIELD—COUNTY—** 334-1411. "Revenge of the Ninja."

782. **GREENWICH—PLAZA—** 869-4030. #1—"Risky Business." #2—"Zelig." #3—Thru Sept. 29: "The Grey Fox." Beg. Sept. 30: "The Big Chill."

783. **NEW CANAAN—PLAYHOUSE—** 966-0600. "National Lampoon's Vacation."

784. **NORWALK—CINEMA—** 838-4504. #1—"The Final Option." #2—"Pieces."

785. **NORWALK—NORWALK—** 866-3010. "Revenge of the Ninja."

788. **SOUTH NORWALK—SONO—** 866-9202. Sept. 26-27: "Angelo, My Love." Sept. 28-30: "Querelle." Oct. 1-2: "Betrayal."

789. **SPRINGDALE—STATE—** 325-0250. Thru Sept. 29: "National Lampoon's Vacation." Beg. Sept. 30: "Risky Business."

790. **STAMFORD—AVON—** 324-9205. #1—"Revenge of the Ninja." #2—"Pieces."

791. **STAMFORD—CINEMA—** 324-3100. #1—"Daniel." #2—"Trading Places." #3—Thru Sept. 29: "Flashdance." Beg. Sept. 30 (tent.): "Beyond the Limit."

792. **STAMFORD—RIDGEWAY—** 323-5000. #1—"The Final Option." #2—"Mr. Mom."

793. **TRUMBULL—TRANS-LUX—** 374-0462. #1—"The Final Option." #2—"Risky Business." #3—Thru Sept. 29: "Easy Money." Beg. Sept. 30: "The Big Chill."

795. **WESTPORT—FINE ARTS—** 227-3324. #1—"Mr. Mom." #2—"Merry Christmas, Mr. Lawrence." #3—227-9619. "Risky Business." #4—226-6666. "Zelig."

796. **WESTPORT—POST—** 227-0500. "Eddie and the Cruisers."

798. **WILTON—CINEMA—** 762-5678. "Easy Money."

New Jersey

(Area Code 201)
Hudson County

800. **ARLINGTON—LINCOLN—** 997-6873. #1—Thru Sept. 29: "Tootsie." Beg. Sept. 30: "The Big Chill." #2—Thru Sept. 29: "Staying Alive." Beg. Sept. 30: "Lonely Lady." #3—Thru Sept. 29: "Revenge of the Ninja." Beg. Sept. 30: "Trading Places."

801. **HARRISON—WARNER—** 482-8550. #1—Thru Sept. 29: "Pieces." Beg. Sept. 30: "Staying Alive." #2—Thru Sept. 29: "Smokey and the Bandit, Part 3." Beg. Sept. 30: "Sword & the Barbarians."

803. **JERSEY CITY—HUDSON PLAZA—** 433-1100. #1—"Zelig." #2—Thru Sept. 29: "Risky Business."

805. **JERSEY CITY—STATE—** 653-5200. #1—Thru Sept. 29: "Pieces." Beg. Sept. 30: "A Time to Die." #2—"The Final Option." #3—Thru Sept. 29: "Revenge of the Ninja"; "Space Raiders." Beg. Sept. 30: "Lonely Lady."

806. **SECAUCUS—LOEWS HARMON COVE—** 866-1000. #1—"The Final Option." #2—"Strange Invaders." #3—"Flashdance"; "48 Hrs." #4—"Tootsie"; "Blue Thunder."

807. **SECAUCUS—LOEWS MEADOW—** 866-6161. #1—"Risky Business." #2—"Easy Money." #3—"Mr. Mom." #4—"Zelig." #5—"Merry Christmas, Mr. Lawrence." #6—"Eddie and the Cruisers."

809. **WEST NEW YORK—MAYFAIR—** 865-2010. Thru Sept. 29: "Class"; "First Blood." Beg. Sept. 30: "Trading Places."

Essex County

810. **BLOOMFIELD—CENTER—** 748-7900. Thru Sept. 27: "Tootsie"; "Blue Thunder." Beg. Sept. 28: "The Big Chill."

811. **BLOOMFIELD—RKO ROYAL—** 748-3555. #1—Thru Sept. 29: "Risky Business." Beg. Sept. 30: "A Time to Die." #2—Thru Sept. 29: "Pieces." Beg. Sept. 30: "Beyond the Limit."

813. **CEDAR GROVE—CINEMA 23—** 239-1462. "Eddie and the Cruisers."

817. **LIVINGSTON—COLONY—** 992-0800. Thru Sept. 29: "Class." Beg. Sept. 30: "Trading Places."

818. **MAPLEWOOD—MAPLEWOOD—** 763-3100. "The Star Chamber."

819. **MILLBURN—RKO—** 376-0800. #1—Thru Sept. 29: "Mr. Mom." Beg. Sept. 30: "Lonely Lady." #2—"Eddie and the Cruisers."

821. **MONTCLAIR—CLARIDGE—** 746-5564. #1—Thru Sept. 29: "Strange Invaders." Beg. Sept. 30: "Lonely Lady." #2—"Zelig." #3—Thru Sept. 29: "Easy Money." Beg. Sept. 30: "Fanny & Alexander."

822. **MONTCLAIR—WELLMONT—** 783-9500. #1—"National Lampoon's Vacation." #2—Thru Sept. 29: "WarGames." Beg. Sept. 30: "Trading Places." #3—"Flashdance."

828. **VERONA—VERONA—** 239-0880. "The Final Option."

830. **WEST ORANGE—ESSEX GREEN—** 731-7755. #1—"Return of the Jedi." #2—"Mr. Mom." #3—"Risky Business."

Union County

841. **CRANFORD—RKO—** 276-9120. #1—Thru Sept. 29: "Eddie and the Cruisers." Beg. Sept. 30: "A Time to Die." #2—"Mr. Mom."

842. **ELIZABETH—ELMORA—** 352-3483. "Flashdance."

843. **ELIZABETH—LIBERTY TWIN—** 351-5140. #1—Thru Sept. 29: "Private School"; "Bad Boys." Beg. Sept. 30: "Trading Places." #2—Thru Sept. 29: "Pieces"; "Incubus." Beg. Sept. 30: "Sword of the Barbarian."

846. **LINDEN—TWIN—** 925-9787. #1—Thru Sept. 29: "Pieces." #2—Thru Sept. 29: "Strange Invaders." Beg. Sept. 30: "Lonely Lady."

848. **ROSELLE PARK—PARK—** 245-0358. Thru Sept. 29: "Staying Alive." Beg. Sept. 30: "Trading Places."

849. **SUMMIT—STRAND—** 273-3900. Thru Sept. 29: "Lonely Hearts." Beg. Sept. 30: "Fanny & Alexander."

851. **UNION—FIVE POINTS—** 964-3466. Thru Sept. 29: "Strange Invaders."

852. **UNION—LOST PICTURE SHOW—** 964-4497. "Pauline at the Beach."

854. **UNION—RKO—** 686-4373. #1—Thru Sept. 27: "Tootsie"; "Blue Thunder." Beg. Sept. 28: "The Big Chill." #2—Thru Sept. 29: "Risky Business." Beg. Sept. 30: "Beyond the Limit."

857. **WESTFIELD—RIALTO—** 232-1288. #1—Thru Sept. 29: "The Grey Fox." Beg. Sept. 30: "A Time To Die." #2—Thru Sept. 29: "Strange Invaders." Beg. Sept. 30: "Lonely Lady." #3—Thru Sept. 29: "Pieces." Beg. Sept. 30 (tent.): "Trading Places."

858. **WESTFIELD—TWIN—** 654-4720. #1—"Flashdance." #2—"Zelig."

Bergen County

860. **BERGENFIELD—PALACE—** 385-1600. Thru Sept. 29: "Cujo." Beg. Sept. 30: "Trading Places."

861. **CLOSTER—CLOSTER—** 768-8800. Thru Sept. 29: "Flashdance." Beg. Sept. 30: "Trading Places."

862. **EDGEWATER—LOEWS SHOWBOAT—** 941-3660. #1—"Risky Business." #2—"Mr. Mom." #3—"Strange Invaders." #4—"Zelig."

863. **EMERSON—TOWN—** 261-1000. Thru Sept. 27: "Easy Money." Beg. Sept. 28: "The Big Chill."

864. **FAIR LAWN—HYWAY—** 796-1717. #1—Thru Sept. 29: "Pieces." Beg. Sept. 30 (tent.): "A Time to Die." #2—Thru Sept. 29: "Strange Invaders." Beg. Sept. 30: "Lonely Lady."

867. **FORT LEE—LINWOOD—** 944-6900. #1—Thru Sept. 29: "Pieces." Beg. Sept. 30: "A Time to Die." #2—"The Final Option."

868. **FORT LEE—SHARON—** 224-0202. "La Traviata."

873. **OAKLAND—TWIN—** 337-4478. #1—Thru Sept. 27: "Tootsie"; "Blue Thunder." Beg. Sept. 28: "The Big Chill." #2—"Risky Business."

874. **PALISADES PARK—PARK LANE—** 944-1086. #1—Thru Sept. 29: "Blue Thunder"; "Tootsie." #2—Thru Sept. 29: "Staying Alive."

875. **PARAMUS—BERGEN MALL—** 845-4449. "Risky Business."

876. **PARAMUS—CINEMA 35—** 845-5070. Thru Sept. 29: "Smokey and the Bandit, Part 3." Beg. Sept. 30: "Lonely Lady."

877. **PARAMUS—DRIVE-IN—** 368-1440. Thru Sept. 29: "Pieces"; "House on Sorority Row." Beg. Sept. 30: "Staying Alive"; "An Officer and a Gentleman."

878. **PARAMUS—RKO ROUTE 4—** 487-7909. #1—"Daniel." #2—"Eddie and the Cruisers." #3—Thru Sept. 27: "Space Raiders." Beg. Sept. 28: "The Big Chill." #4—"Return of the Jedi." #5—Thru Sept. 29: "Zelig." Beg. Sept. 30: "Beyond the Limit." #6—Thru Sept. 29: "Easy Money." Beg. Sept. 30: "Fanny & Alexander." #7—Thru Sept. 29: "Merry Christmas, Mr. Lawrence." Beg. Sept. 30: "A Time to Die."

879. **PARAMUS—RKO ROUTE 17—** 843-3830. #1—"Mr. Mom." #2—Thru Sept. 29: "The Final Option." Beg. Sept. 30: "Brainstorm."

882. **RIDGEFIELD PARK—RIALTO—** 641-2115. Thru Sept. 29: "Class." Beg. Sept. 30: "Trading Places."

883. **RIDGEWOOD—RKO WARNER—** 444-1234. #1—Thru Sept. 27: "Mr. Mom." Beg. Sept. 28: "The Big Chill." #2—Thru Sept. 29: "Risky Business." Beg. Sept. 30: "Beyond the Limit."

885. **RUTHERFORD—WILLIAMS CENTER—** 933-3700. #1—Thru Sept. 29: "The Star Chamber." #2—Thru Sept. 29: "Staying Alive."

887. **TENAFLY—BERGEN—** 567-0004. "The Final Option."

889. **WESTWOOD—PASCACK—** 664-3200. "Eddie and the Cruisers."

Brief Reviews

This index includes most, but not necessarily all, films currently playing. Film titles are arranged alphabetically, and the numbers following the capsule reviews refer to the theater numbers in the program-listing pages that precede this section.

MPAA RATING GUIDE

G: **General Audiences. All ages admitted.**
PG: **Parental Guidance Suggested. Some material may not be suitable for children.**
R: **Restricted. Under 17 requires accompanying parent or adult guardian.**
X: **No one under 17 admitted.**

New Films

★ **New films recommended by *New York's* critic.**

BERLIN ALEXANDERPLATZ—('83) Fassbinder's epic fifteen-hour-and-21-minute TV mini-series is an adaptation of the classic novel by Alfred Döblin, published in 1929 and issued here, in translation by Eugene Jolas, in 1931. Döblin and Fassbinder's hero is Franz Biberkopf, a heavyset worker of generally stolid temper thrown about by the social disintegration of the twenties and his own sexual urges. Trying his hardest to remain respectable after emerging from prison, Franz nevertheless drifts downward into criminality. The movie, with its heavily decadent Berlin-twenties atmosphere, is suffused in Fassbinder's peculiarly lurid despair (very different from Döblin's sardonic spirit), and much of it is slow going. Yet the production is remarkable, especially Peer Rabin's music, a lacy, soft-textured mixture of period café songs, barely overheard Nazi anthems, and gently dissonant string themes. Starring the bearishly physical Gunter Lamprecht as Franz. With Hanna Schygulla, Elisabeth Trissenaar, Gottfried John. **50**

BETRAYAL—(1hr. 35m., '83) Ben Kingsley, wearing a spiky toupee that makes him look rather like Caligula, is both tormented and manipulative as the London publisher who is cuckolded by his wife (Patricia Hodge) and his best friend (Jeremy Irons). Harold Pinter's play has been filmed by theater director David Jones with a feeling for the pathos of missed connections and unspoken emotions. All in all, this is probably the most satisfying screen adaptation of a Pinter play. But neither Jones nor a great actor like Kingsley can supply what the playwright hasn't put there. Pinter's time scheme is ingenious (he proceeds backwards, from the end of the affair to its passionate beginnings), but we still get tired of these played-out characters, with their evasions and defensive redundancies. Pinter's emotional range is limited by the verbal forms—the cadenced mock pedantries—to which he's obsessively drawn. R. **788**

BIG CHILL, THE—(1hr. 44m., '83) Plastic *weltschmerz.* A sixties counterculture veteran, "too pure" to fit in anywhere, has inexplicably killed himself. His closest friends from college days, now all in their mid-thirties, gather for the funeral and then stay on at the beautiful South Carolina home of two of the friends. In the wake of the suicide, their dismay over the way their lives have changed since the sixties rises to the surface; much group therapy, self-recrimination and self-justification follows. With its eight moderately famous actors going at full pitch, *The Big Chill* is occasionally entertaining as an ensemble comedy, but the movie's attitudes are fake. The director, Lawrence Kasdan, and the screenwriter, Barbara Benedek, seem to be saying that if you were touched by the sixties your only choices are embracing the system uncritically or committing suicide. And Kasdan's slick style doesn't fit the subject. He's made a film about self-questioning and self-doubt—highly tentative emotions—with the shallow effectiveness and "pace" of a hit Broadway show. The movie is composed of tiny vignettes leading to a punch line or a reversal of expectations. It's all rhythm and no melody. With Kevin Kline, William Hurt, Jeff Goldblum, Tom Berenger, Glenn Close, Mary Kay Place, Jobeth Williams, and Meg Tilly. **6, 24, 72, 85, 105, 114, 234, 236, 303, 401, 407, 412, 414, 448, 500, 521, 529, 541, 550, 559, 567, 602, 617, 630, 632, 635, 649, 663, 667, 708, 711, 716, 719, 746, 775, 778, 782, 793, 800, 810, 854, 863, 873, 878, 883**

BLADE RUNNER—(2hrs. 4m., '82) Still another imitation-homage-parody of the *film noir* detective genre of the forties. In the Los Angeles of 2019, Harrison Ford, wearing a brush cut and narrating in a dolorous voice, is a retired police detective called back into service to eliminate some robots—"replicants"—that look exactly like humans and have gone berserk. Murkily lit and intentionally schlocky-looking, *Blade Runner* has the immense high-ceilinged rooms, zany camera angles, and pretentious, echoing dialogue of a hundred naïvely bad experimental films. The movie is full of gadgets, so kids may find it amusing, but it's still a terribly dull movie. R. **96**

BLUE THUNDER—(1hr. 50m., '83) In Los Angeles, police helicopters break up robberies, swoop under bridges, and flip backward in 360 degree loops. They do everything but help old ladies cross the street and remove chewing gum from beneath park benches. But wait! Unnamed fascist elements in the federal government want to change this noble machine from a benign instrument of urban patrol to an attack weapon that machine guns unruly citizens from the air. They introduce Blue Thunder, a and we can tell that the helicopter is evil—it's test pilot (Malcolm McDowell) has hair dyed Nazi blond and an irritatingly flip British accent. An honest cop (Roy Scheider) kidnaps the bird and does battle with the evil pilot as well as a pair of F-16s and a variety of police cars. Exciting and well-made, *Blue Thunder* is still kid stuff. With Daniel Stern, Candy Clark, and the late Warren Oates. Written by Dan O'Bannon and Don Jakoby; directed by John Badham. R. **6, 38, 58, 92, 114, 208, 221, 300, 407, 410, 412, 426, 503, 529, 531, 567, 602, 617, 622, 640, 649, 663, 719, 733, 806, 810, 854, 873, 874**

BRAINSTORM—(1hr. 46m., '83) The story of the invention of a recording machine which records and reads intricate physical, emotional and intellectual sensations. Dir. Douglas Trumbull, with Christopher Walken, Natalie Wood. PG. **562, 604, 730, 879**

CLASS—(1hr. 40m., '83) A boy's best friend turns out to be his best friend's mom. Dir. Lewis John Carlin. With Jacqueline Bisset, Rob Lowe. R. **233, 502, 516, 524, 535, 549, 654, 809, 817, 882**

CROSS CREEK—(2hrs. 1m., '83) Reviewed in this issue. PG. **55**

CUJO—(1hr. 37m., '83) Based on a novel by Stephen King, a family moves to a New England town to escape the high-pressured city life, only to find bloody horror in the country. Dir. Lewis Teague, with Daniel Hugh-Kelly, Christopher Stone. R. **32, 99, 451, 860**

DANIEL—(2hrs. 9m., '83) Righteously angry but essentially univolving. E.L. Doctorow has adapted his marvelous novel, *The Book of Daniel,* a fictional account of the Julius and Ethel Rosenberg case and the lives of their orphaned children. The movie jumps back and forth among three periods: the late thirties and the war, when Communism was an entire culture in New York; the anti-Communist early fifties, when the government put the couple (called Paul and Rochelle Isaacson) on trial; and the late sixties, when their daughter, Susan (Amanda Plummer), has become an enraged anti-war radical and her brother, Daniel (Timothy Hutton) infuriates her by holding back. In the book, Daniel's anger and intellectual force held the fractured structure together, but here all we see is an actor working himself up. The modern scenes are pretty much a disaster. Turning to the past, Doctorow and director Sidney Lumet bathe the American Communist life during the late-thirties in an orange-yellow glow of nostalgia. As Paul, Mandy Patinkin gives a miraculous performance, turning even the starchiest rhetoric into something lyrical. The movie has powerful moments, such as when Paul is arrested, but the filmmakers' evasion of the issue of the couple's guilt or innocence leaves one uneasy. *Daniel* sentimentalizes the Rosenbergs unbearably. With Lindsay Grouse and Ed Asner. **60, 531, 567, 791, 878**

DANTON—(2hrs. 15m., '83) An evaluation of revolutionary process through an account of the relationships of Danton and Robespierre during the French revolution. Dir. Andrzej Wajda, with Gerard Depardieu, Wojciech Pszoniak. R. **86**

DIARY OF A LOST GIRL—(1hr. 40m., '29) An American premiere. A young pregnant woman is sent to (and escapes) a poorly administered reformatory. Dir. G.W. Pabst, with Louise Brooks. **89**

★ **DRAUGHTSMAN'S CONTRACT, THE**—(1hr. 47m., '83) In the summer of 1694 Mr. Herbert (Dave Hill), the master of a Wiltshire manor leaves for Southampton. His wife (Janet Suzman) wants a handsome young artist (Anthony Higgins) to do a series of drawings of the estate as a gift for him, but the draftsman will agree only on one condition—that he have the right to make love to Mrs. Herbert as often as he likes. This cold-blooded, outrageous bargain, set out in a precise and formal manner, sets the tone for Peter Greenaway's dark, stylish film. Before it is over, double adultery and double murder will make tiny disturbances at this orderly Restoration estate. Greenaway isn't interested in conventional narrative—we aren't told the author of one murder, or the motive of either—but he holds our interest with lush, opulent settings and a bizarre tone of witty, ironic aggression. R. **16, 93, 723**

EASY MONEY—(1hr. 35m., '83) A family man decides to give up all of his bad habits for a year in order to inherit ten million dollars. Dir. James Signorelli, with Rodney Dangerfield, Geraldine Fitzgerald. R. **41, 109, 206, 210, 304, 307, 407, 408, 413, 414, 500, 531, 533, 545, 550, 554, 570, 601, 615, 625, 628, 648, 664, 708, 746, 752, 793, 798, 807, 821, 863, 878**

EDDIE AND THE CRUISERS—(1hr. 32m., '83) Due to a rediscovery of an early sixties rock 'n roll group, a reporter sets out to inquire into the mysterious death of the band's leader. Dir. Martin Davidson, with Tom Berenger, Michael Paré. PG. **24, 33, 72, 100, 105, 109, 111, 202, 203, 212, 234, 237, 300, 305, 401, 402, 410, 411, 419, 517, 523, 531, 533, 541, 552, 567, 606, 625, 627, 632, 650, 662, 705, 710, 711, 713, 719, 732, 745, 758, 773, 796, 807, 813, 819, 841, 878, 889**

EDUCATING RITA—(1hr. 50m., '83) In Lewis Gilbert's very decent version of Willy Russell's long-running London stage hit, Michael Caine is wonderful as an alcoholic professor of literature who just doesn't give a damn anymore. The professor is awakened by a 26-year-old "open university" student who has a genuine, awkward, unappeasable hunger for literature. The two of them conduct a passionate but entirely chaste affair. As the student, an unlettered hairdresser who blossoms under the professor's tutelage, Julie Walters conveys the stirringly old-fashioned notion that education is what allows any of us to become a human being. The film's triumph is that it makes this Victorian notion neither priggish nor musty. **62**

ERNESTO—(1hr. 35m., '83) Based on the novel of Umberto Saba, a look at class structure and male sexuality as portrayed through the relationships of a young Jewish man. Dir. Salvatore Samperi, with Martin Halm, Michele Placido. **7, 90**

★ **FANNY & ALEXANDER**—(3hrs. 20m., '83) Ingmar Bergman has described this epic family chronicle as his last film, and like many conscious summings-up, it is heavy with purpose, "eloquent," overexplicit and even a bit banal. Yet it inspires gratitude, for along with the obviousness, there is much pleasure in spinning out stories. In an unnamed provincial city, the generations of the Ekdahl clan meet on Christmas Day 1907, and for about an hour the movie is filled with luscious furnishings, food, and a richness of greeting and affection we've never noticed in Bergman's modern-day films. Bergman is offering his most explicit testimonial to the material and sensual life. But darkness gathers around the edges. One of the Ekdahl men dies, and his young wife marries the town's bishop, a handsome sadist living in a horribly austere palace. The movie then becomes a comic/gothic variant on *Hamlet,* intentionally cheesy and melodramatic. Bergman seems to be telling us that his own subtle art has always drawn on this kind of hokum, but his timing is too slow, his touch too heavy—it's not exhilarating play. Starring Gunn Wallgren as the family matriarch, Jarl Kulle as a womanizing restaurateur, Ewa Froling as the widow, Jan Malmsjo as the bishop. Cinematography by Sven Nykvist. **9, 14, 62, 70, 422, 723, 821, 849, 878**

FINAL OPTION, THE—(2hrs. 4m., '83) Preposterous, rabble-rousing right-wing action movie about subversion, counter-espionage, and the British anti-nuke movement. The leaders of the movement, we're supposed to believe, are working for the Soviet Union as terrorists. Judy Davis, the red-haired fire-breather from *My Brilliant Career,* is the chief ideologue, and Lewis Collins, a sort of poor man's Sean Connery, is the ace operative from the Secret Air Services (Britain's national SWAT team) who infiltrates the group. Lots of black-suited men with machine guns bashing through doors. Dir. Ian Sharp. **30, 46, 70, 83, 92, 103, 201, 206, 225, 308, 403, 423, 428, 450, 501, 512, 541, 566, 603, 629, 635, 637, 658, 663, 702, 710, 716, 717, 727, 745, 774, 784, 792, 793, 805, 806, 828, 867, 879, 887**

FLASHDANCE—(1hr. 36m., '83) About a working woman's nighttime release from reality. Dir. Adrian Lyne, with Jennifer Beals. R. **14, 38, 42, 76, 201, 212, 213, 232, 407, 414, 426, 436, 518, 542, 547, 555, 621, 626, 714, 716, 719, 720, 722, 746, 770, 779, 791, 806, 822, 842, 858, 861**

GREY FOX, THE—(1hr. 32m., '83) A very beautiful, rather placid western from Canada. The veteran stunt man Richard Farnsworth, who recently, in his fifties, became an actor, stars as Bill Miner, an actual stagecoach robber who managed to survive into the twentieth century. Farnsworth, who is tall and powerful, with magnificent blue eyes and a handlebar mustache, has a preternatural stillness about him that is uncanny. He has great authority. The director, Phillip Borsos, has photographed the mountains, plains, and scraggly frontier towns of British Columbia—God's country—in fresh morning light or the elegiac tones of dusk. The photography is so beautiful that you seem to be seeing certain archtypal things—a train rounding a bend—for the first time. If only the movie were more exciting, it might have been great. PG. **14, 57, 92, 403, 513, 534, 536, 555, 657, 668, 702, 724, 774, 782, 857**

HEAT AND DUST—(2hrs. 10m., '83) Reviewed in this issue. **56**

I MARRIED A SHADOW—(1hr. 50m., '83) Based on a Cornell Woolrich tale about a hard-luck girl who takes the identity of a well-to-do woman who has died in a train crash, insinuating herself into the victim's life without challenge until she is blackmailed by the lover who deserted her. Though this version is set in a château in the Bordeaux wine country, and stars the classy Nathalie Baye, nothing can disguise the pulp-fiction, forties-Hollywood trashiness of the plot. Dir. Robin Davis. **16, 86**

★**KING OF COMEDY, THE**—(1hr. 48m., '83) Fascinating but coldly sarcastic and despairing study of a pathological show-business hustler, written by Paul D. Zimmerman and directed by Martin Scorsese. Robert De Niro, with a pencil-line mustache and slicked-back hair, plays Rupert Pupkin, a 34-year-old messenger who lives with his mother and aspires to be a famous comic and TV-talk-show host. Obsessed with a Johnny Carson-type entertainer named Jerry Langford (Jerry Lewis), Rupert barges into his hero's life, demanding a "shot" on his show. The star brushes him off, but Rupert can't hear the contempt in Jerry's voice, and he lays seige to his office, shows up at Jerry's house uninvited for the weekend, and finally kidnaps him and holds him hostage. Rupert is a fantasizing no-talent, hollow and imitative, and what he wants isn't worth having (Jerry Langford looks miserable at the top). The movie is very bitter about show-business as a system of insincerity—even Rupert's dreams are filled with clichés. De Niro intentionally keeps the performance at the level of loathsome caricature, but Sandra Bernhard, as the mad rich girl Masha, who wants to sleep with Jerry, scores with her psychotic riffs; she's so charismatic a loon that we don't worry about the moral implication of laughing at sickies. R. **39**

KOYAANISQATSI—(1hr. 27m., '83) A non-verbal film based on the ancient Hopi word meaning "life out of balance." Dir Godfrey Reggio, music by Philip Glass. **51**

L'ETOILE DU NORD—(1hr. 41m., '83) Based on the book by Georges Simenon, a mystery surrounding a murder aboard a train. Dir. Pierre Granier-Deferre, with Simone Signoret, Phillipe Noiret. PG. **11**

LA TRAVIATA—(1hr. 52m., '83) The Franco Zeffirelli production of Verdi's most delicate opera is luxurious, overwrought, and occasionally a bit silly. Zeffirelli gets a great acting performance out of soprano Teresa Stratas, whose Violetta is perhaps more feverish and brittle than anyone else's, but he almost ruins the performance with over-lavish decoration, too much movement, too much sentiment, and an oppressive literal-mindedness. Everything has to be spelled out; every emotion is a little moist. Stratas's singing sounds a little pinched and edgy, but that may well be the fault of the soundtrack, which is clear but cold and steely. As Alfredo, Placido Domingo is stolid as an actor and vocally a little too large-scale for the role. Cornell MacNeil looks rather worn and sings with a frayed voice, as the elder Germont. James Levine, working with the Metropolitan Opera Orchestra and Chorus, conducts vigorously. **535, 868**

★**LEOPARD, THE**—(3hrs. 5m., '83) Originally released in 1963, in a shortened and dubbed version, this marvelous film, directed by Luchino Visconti, has now been reissued with all its original glories intact. Burt Lancaster, playing a Sicilian prince of the 19th century, is still dubbed (into Italian), but Lancaster is magnificent—physically grand, surprisingly funny (even without his voice). Adapted from the great novel by Giuseppe de Lampedusa, *The Leopard* is about the turbulent 1860s in Italy, when the Bourbon monarchy was overthrown by Garibaldi's "Red Shirts." Lancaster's prince knows that his way of life is fading, and the movie is about the charged ambiguity of his situation—the compromises he makes to hold on to his priveleges. It's one of the most touching of elegiac films and one of the most complex. The dashing young Alain Delon plays the Duke's opportunistic nephew, who makes a marriage with the beautiful daughter (Claudia Cardinale) of a grasping bourgeois. The famous ballroom scene, in which Lancaster dances with Cardinale, and in effect says farewell to life, is almost unbearably moving. Very grand, very luxurious, yet never extravagant in style and decor. **88**

LIANNA—(1hr. 55m., '83) In this earnest comedy by novelist-filmmaker John Sayles, Lianna (Linda Griffiths), having married her English professor husband (Jon DeVries) when she was a student, has raised his children, endured his sarcasms, and sacrificed her own ambitions. When she falls in love with Ruth (Jane Hallaren), a professor of child psychology, she immediately abandons home, husband and kids. The movie is less about the threat that her assertion of freedom poses to her family than about her tentative, fumbling, and finally joyous self-acceptance as a homosexual. Setting his story in a sophisticated academic community in the Northeast, Sayles writes dialogue for people who communicate with one another through self-conscious joking and the latest clichés in "self-realization." He underdramatizes his material, doing only the simplest things with actors, and he doesn't have much visual sense, but his untextured style may work for a lot of people: it allows them to concentrate more fully on the relationships and thus it offers them what seems like a higher form of sincerity. The movie is at times vague and evasive, and it turns a bit sanctimonious when the women go to bed, but Sayles is a gifted amateur with a talent for anecdote, swallowed embarrassments, and the dither and regrets of educated people. R. **13, 236**

★**LIQUID SKY**—(1hr. 52m., '83) A perversely beautiful and crazy science fiction fantasy made by Russian émigrés living in New York. Unseen aliens, searching for heroin, land on the roof of a downtown apartment building and attach themselves to Margaret (Anne Carlisle), a New Wave fashion model whose friends use lots of drugs. The aliens, it turns out, also want a euphoria-inducing chemical secreted by the brain during sex. Since Margaret is constantly beseiged by seducers and rapists of both sexes, she provides lots of chemicals for the aliens. By the end, Margaret has killed off all her lovers and tormenters, and she ascends to heaven in the flying saucer. Director Slava Tsukerman, here since 1976, celebrates and satirizes the New York demimonde of spaced-out models, junkies, performance artists. Margaret and her friends live for the night, for their dress-up rituals, for the shared fantasy of turning themselves into a work of art. Tsukerman makes them as weird as Martians, and he turns New York's somber towers into the coldly monumental peaks of some comic-book planet. The movie is funny, lewd, and sometimes even powerful. **6**

LONELY HEARTS—(1hr. 35m., '83) In this prizewinning Australian film, a middle-aged piano tuner (Norman Kaye) and a thirtyish virgin (Wendy Hughes) fumble their way towards sex and romance. Director Paul Cox and screenwriter John Clarke have captured the crabby irritability of lower middle class life, the crankiness of people who have achieved gentility but not style, who have cut themselves off from the life of the senses without having the energy to satisfy themselves in any other way. Cox is sympathetic to this milieu, but also gently satirical. It's been made with superior delicacy and skill—a fine movie to see if you're feeling a bit run-down and need something that's no more jarring than another cup of tea. R. **86, 88, 559, 849**

LONELY LADY—(1hr. 32m., '83) The story of a woman's changing life and character, beginning with teenagehood in the L.A. suburbs, and her desire to write. Dir. Harold Robbins, with Pia Zadora. R. **20, 41, 70, 109, 201, 210, 235, 237, 307, 401, 420, 422, 427, 439, 518, 528, 533, 536, 571, 625, 634, 642, 643, 649, 653, 705, 710, 714, 717, 744, 800, 805, 819, 821, 846, 857, 864, 876**

LUCIE SUR SEINE—(1hr. 30m., '83) An intimate study of the environment of three young people who live in Vitry Sur Sein, a ghetto on the outskirts of Paris. Dir. Jean-Louis Bertucelli, with Patrick Depeyrat, Sandra Montaigu. **47**

MAN WITH TWO BRAINS, THE—(1hr. 30m., '83) A love story/comedy about an accomplished neurosurgeon. Dir. Carl Reiner, with Steve Martin, Kathleen Turner. R. **97**

MERRY CHRISTMAS, MR. LAWRENCE—(2hrs., '83) One of those formal, bloodstained, *mysterioso* art jobs from Japan, full of solemn rituals, attempted hara-kiri, homoerotic tensions, and dishonored men quivering with shame. It is quite hysterical and, at times, nearly incomprehensible. Based on a novel by Laurens van der Post, it is set in a Japanese prison camp on Java in 1942 and has something to do with the clash of cultures, rival notions of heroism and sacrifice, and the underlying humanity of all men. Starring the pop star Ryuichi Sakamoto, who is a fine actor, as the prison camp commander, a disciplined samurai type; David Bowie as a fearless, unbreakable major in the British Army; and Tom Conti, getting bopped on the head with bamboo canes and getting up and making rumpled, rueful, and civilized remarks. Screenplay by Nagasi Oshima and Paul Mayersberg; poorly directed by Oshima. **21, 60, 562, 567, 604, 625, 700, 732, 748, 795, 807, 878**

MOON IN THE GUTTER, THE—(2hrs. 6m., '83) An unmitigated disaster by Jean-Jacques Beineix, the talented director of *Diva*. Based on a novel by the American writer David Goodis, the movie is solemn, even portentous. Beineix gives us a port setting, a bar, a pool of blood, a group of ineffably languid characters circling around one another, a generally amorphous atmosphere. He may have been trying to make a hip version of one of those late-thirties fatalist classics, with their dockside fogs and Jean Gabin, spellbound by some mysterious girl in a trench coat, but the movie came out instead as a hetereosexual *Querelle*. The great Gérard Depardieu gives his first ludicrous performance, and Nastassia Kinski, as a rich slummer, rides around the docks in a Ferrari, arches her neck and purrs the way she did in her nudie-cutie phase, a half-dozen years ago. R. **16, 61**

MR. MOM—(1hr., 48m., '83) A husband stays home with his three young children while Mom goes out and wins the bread. Dir. Stan Dragoti, with Teri Garr, Michael Keaton. PG. **24, 32, 54, 80, 205, 223, 303, 407, 413, 428, 450, 523, 531, 541, 551, 557, 567, 630, 631, 632, 635, 643, 648, 655, 664, 701, 708, 735, 744, 747, 770, 775, 778, 792, 795, 807, 819, 830, 841, 862, 879, 883**

NATIONAL LAMPOON'S VACATION—(1hr. 40m., '83) This slapstick comedy about a very square daddy (Chevy Chase), determined against all odds to drive his family across the country to a Disneyland-type amusement park, runs along in conventional style for a while, then takes a sudden turn into black comedy. Chase and Beverly D'Angelo (playing his wife) visit back-country relatives who are so poor, crazy, and out of it that the movie teeters on the edge of desperate bad taste. The family then proceeds west with a demented, senile aunt (Imogene Coca at her most frighteningly unhinged) in tow. When she suddenly expires, they deposit her on the back lawn of her son's house, wrapped in a poncho. By this time the movie has gone over the edge. When it resumes in the earlier conventional style, you're too disturbed by what you've just seen to laugh anymore. Written by John Hughes. Directed by Harold Ramis. R. **58, 97, 104, 418, 519, 541, 558, 567, 632, 651, 708, 783, 789, 822**

★**NIGHT OF THE SHOOTING STARS, THE**—(1hr. 46m., '83) In Italian, Eng. subtitles. A magnificent achievement by the Taviani brothers (Paolo and Vittorio), co-directors of *Padre Padrone*. It's the final days of the war in the Tuscany hills: The Germans are moving out as the Americans sweep north, and the people of a small town break into two groups. The rich and the pious, following German orders, gather with the bishop in the cathedral; the others, led by the shrewd, tough Galvano (Omero Antonutti), move out into the hills, hoping to link up with the American army. Most of the movie is about the adventures of this group. The movie is vignettish and anecdotal, but never "picturesque." These aren't "little people"—they are people existing out at the edge, where the banal and the fantastic intersect. The Tavianis work in an abrupt, frequently harsh style, with outbreaks of crazy, barbaric poetry that leave one startled. Guiliani De Negri and Tonino Guerra worked on the screenplay. R. **11, 97**

NIGHTMARES—('83) A four-part anthology in which commonplace objects take on disturbing distortions. Dir. Joseph Sargent, with Christina Raines, Emilio Estevez, Lance Henriksen, Richard Masur. R. **32, 413**

★**OCTOPUSSY**—(2hrs. 10m., '83) Inventive, insolent, and satisfyingly preposterous. It has something to do with a mad Russian general who wants to blow up an American air base with an atom bomb, and something further to do with jewel smugglers living in extraordinary luxury in India. Louis Jourdan shows up as a swank Afghan sadist; tanned, lightweight, and useless, Jourdan resembles nothing so much as an expensive piece of goods purchased at a duty-free airport. Maud Adams, specialist in advanced bone-structure acting, delivers the howler: "My father became a leading expert on octopi. He called me his little... Octopussy." And Kristina Wayborn, a tall Swedish person with lavender nails, exits from James Bond's bedroom by tying her sari to the balcony rail and unwinding herself down to a limousine waiting below. The fun is remarkably consistent. Director John Glen, a former editor, creates sequences with lickety-split timing; Roger Moore, that butterball deity, tucks his entire body under his chin but manages to look relaxed. PG. **32, 211, 422, 667**

★**PAULINE AT THE BEACH**—(1hr. 34m., '83) In French, Eng. Subtitles. The plot of this brilliant erotic comedy is just as artificial as that of a Feydeau play or *La Cage aux Folles,* but Eric Rohmer, the writer-director, is the most refined of farceurs. At a Brittainy beach community, in the month of September, six characters meet, fall in love, misunderstand each other, and part. The spectacularly beautiful Arielle Dombasle plays Marion, a sort of pedantic siren with too many fluently banal ideas about life and love; Marion instructs Pauline (Amanda Langlet), her 15-year-old cousin, and falls in love with Henry (Féodor Atkine), a cultivated roughneck, while her goodlooking ex-boyfriend, Pierre (Pascal Greggory), sulks on the sidelines. Characters announce their ideas about themselves and their opinions of the others and then spring into action, contradicting everything they've just said. Despite its artificial plot *Pauline* has the tangled moral complexity and perversity of life—and the same way of tripping up certainties. Beautifully photographed by Nestor Almendros. R. 86, 422, 537, 852

PSYCHO II—(1hr. 50m., '83) In this sequel to Hitchcock's 1960 shocker, Norman Bates (Tony Perkins again), the schizoid killer, emerges after two decades in the bin and tries to hold on to his sanity in that awful house on the hill. Perkins, always an underrated actor, is touching and rather funny as he passes in and out of psychotic states and the movie itself, while hardly necessary, is far from a travesty. The screenwriter, Tom Holland, and the director, Richard Franklin, have re-created the look and the story logic of the original with almost slavish fidelity; the movie's ingenuity is pleasing, yet as *Psycho II* goes on and on, and the stabbings and murders pile up, the gruesome stupidity of today's horror-film mentality overwhelms Hitchcock's spirit of comic ghoulishness. With Vera Miles, Meg Tilley, Dennis Frantz, and Robert Loggia. 513

QUERELLE—(2hrs., '83) The last film directed by Rainer Werner Fassbinder before his death, last June, is a turbid, almost suffocating, and unbearably pretentious fiasco. Querelle, the hero of Jean Genet's early novel *Querelle de Brest,* is a beautiful young sailor whom everyone adores and lusts after, an emanation of pure evil who commits murder and betrays his lovers. No matter what he does, Querelle only grows in glamour in the eyes of his creator who surrounds him in an aura of deliriously perverse imagery. Alas, Querelle is played in the movie by the American Brad Davis whose short, conventionally muscular body and empty, all-American face bring the high-flying fantasies down with a thud. Fassbinder's insistently stylized treatment features a standard Fassbinder bar, where everyone stands around languorously making "insinuating" remarks, and a lot of ritualized homoerotic sex. And yet the material lacks the charge, terror and ecstasy that makes Genet so voluptuous a reading experience. With Jeanne Moreau as a madame who turned forty and "developed a taste for hard-muscled men," Franco Nero as Querelle's worshipful commander, and the usual Fassbinder stock company playing a variety of thugs, studs, pimps, and victims. 788

★**RETURN OF MARTIN GUERRE, THE**—(1hr. 51m., '83) Plain and craftsman-like in style, but fascinating. In a small French farming village in the sixteenth century, a dour young husband Martin Guerre, leaves his wife, Bertrande, and disappears from town. Years pass without word, and then he returns. Or so it seems. The man who returns—let us call him Martin II (Gérard Depardieu)—is bigger, better-looking, and full of life. He seems to recognize everyone, and later that night his wife (Nathalie Baye) embraces him fervently. Has Martin grown up in some miraculous way? Or is this man an imposter? If he's an imposter, he's also a very good husband, and it's part of the movie's special grace to suggest that being a husband might qualify as a creative act. Director Daniel Vigne and writer Jean-Claude Carriere have made a kind of hidden love story in which the woman's desire for sexual pleasure is the most modern and disruptive element. 73

RETURN OF THE JEDI—(2hrs., 13m., '83) It features spectacular battles, a thrilling chase through a redwood forest, and enough furry and snouted creatures to fill two whole floors of F.A.O. Schwarz. One is grateful for so much craftsmanship and savvy and also a bit wearied—the opening blast of John Williams's familiar brass theme has become the anthem of a merchandising concept that has completely triumphed. Since the original, parodostic *Star Wars,* George Lucas has confined the jokes to the costuming and the furry creatures. The basic material is now heavy and square. In this resolution of the cycle's themes, Luke Skywalker (Mark Hamill) struggles against his father and the Emperor himself, who turns out to be sepulchral old wheeze in a black hood who extends his fingers and mutters threats like the Wicked Witch of the West. Harrison Ford and Carrie Fisher look dulled out by their pulp lines, though the people designing the creatures (Phil Tippett, Stuart Freeborn) haven't lost their edge. Directed by Richard Marquand. 31, 234, 306, 403, 420, 528, 540, 602, 617, 630, 730, 756, 830, 878

RISKY BUSINESS—(1hr. 38m., '83) Rebecca De Mornay, as a sexy call girl with a heart of stone, is the only good thing about this Paul Brickman movie, in which a nice Midwestern boy (Tom Cruise) loses his virginity and strikes it rich by converting his parents' house into a brothel while they're away. Without irony or humor, the film avoids a detailed study of character or a criticism of social values for a cute, benign look at sex-as-free-enterprise. R. 22, 23, 32, 48, 92, 114, 117, 202, 206, 210, 225, 303, 304, 401, 402, 412, 420, 439, 512, 523, 526, 529, 541, 546, 567, 600, 606, 616, 625, 630, 648, 664, 700, 710, 711, 715, 719, 727, 732, 745, 747, 777, 782, 789, 793, 795, 803, 807, 811, 830, 854, 862, 873, 875, 883

★**STAR IS BORN (1954), A**—(3hrs.) Soon after the opening of this classic film in 1954, Harry Warner cut 27 minutes from the negative, and all subsequent prints embodied the cuts. The original negative and the original prints were lost, but film historian Ronald Haver rummaging around in Warner's basement, managed to find most of the footage. We get two additional numbers—Judy Garland singing "Here's What I'm Here For," one of the more tepid Harold Arlen ballads but charmingly staged, and "Lose That Long Face," which, apart from Garland's singing, is really not much. In addition, some knots in the early stages of the relationship between Garland's young band singer and James Mason's fading Hollywood star have been restored, and the remaining gaps are filled with black-and-white production stills. In any version, the movie is devastating—lumpily constructed, perhaps, but emotionally overwhelming. Garland singing the great, dark, fatalistic torch song, "The Man That Got Away," remains one of the highpoints of American cinema. With Jack Carson and Charles Bickford. Directed by George Cukor. Screenplay by Moss Hart. 9

STAYING ALIVE—(1hr. 29m., '83) Not just a terrible movie but a vision of the end of movies. In this supposed sequel to *Saturday Night Fever*, Sylvester Stallone has remade John Travolta into a slender version of himself, and turned Tony Manero, the Brooklyn disco-club king, into Rocky on the dance floor. The movie becomes the poundingly upbeat saga of Tony's quest to win as a dancer in Manhattan. As he falls for a snooty British dancer (Finola Hughes) and abuses the sweet American dancer (Cynthia Rhodes) who loves him, the mediocre new "score," by the Bee Gees and the director's brother, Frank Stallone, never shuts up—playing right through the dialogue scenes, finally hustling the actors off the screens with a blast of noise. In the climactic scene, Travolta becomes lead dancer in a Broadway show called "Satan's Alley" which is like nothing ever seen on heaven or earth. Greased body gleaming, he leaps about in a loincloth while various men whip him and Finola Hughes, gnashing her teeth and twisting her arms in front of her face, comes at him like a C.B. de Mille temptress of 60 years ago. Like *Flashdance, Staying Alive* is a movie for people who need nothing more than a beat pounding in their ear. PG. 38, 44, 45, 97, 105, 208, 236, 406, 438, 447, 503, 511, 513, 530, 535, 547, 548, 549, 609, 619, 636, 638, 639, 645, 658, 712, 800, 801, 848, 874, 877, 885

STRANGE INVADERS—(1hr. 30m., '83) A beautifully photographed, eerily calm science fiction/horror movie, which is so close to a late fifties example of the genre that one suspects parody. It's hard to tell—the tone teeters on the edge of outright absurdity; then the movie gets scary. Paul Le Mat stars as the young scientist (what else?) whose wife disappears on a trip to her hometown in the mid-West; Nancy Allen is the sexy newspaperwoman who falls in with him; Michael Levy is a man who saw his family consumed by aliens. Dir. Michael Laughlin. 22, 24, 33, 80, 109, 111, 205, 210, 223, 307, 401, 403, 407, 408, 412, 422, 448, 500, 521, 531, 533, 550, 570, 628, 629, 640, 653, 658, 663, 702, 705, 713, 717, 733, 754, 806, 821, 846, 851, 857, 862, 864

★**WARGAMES**—(1hr. 53m., '83) It may be hokum, but it's scary, provocative, and fun, like the best of science fiction. In Seattle, a high-school computer whiz, David (Matthew Broderick), playing around on his terminal, manages to plug into a government computer which tracks Soviet nuclear attacks and launches American counterattacks. Thinking that he's playing a game, David takes the Soviet side and launches strikes against Seattle and Las Vegas. When the government's computer reacts as if an *actual* strike were under way, the scares begin. The screenwriters, Lawrence Lasker and Walter F. Parkes, develop their paranoid premise with considerable logic and a sense of the freaky wit of nuclear strategies, and director John Badham, as always, works in a visually fluent, highly charged style. Badham knows we're obsessed with nuclear war, and he keeps teasing us with the big bang. The movie may be more exploitation than warning, but it's undeniably entertaining. With Dabney Coleman, Ally Sheedy. PG. 38, 44, 407, 416, 437, 442, 511, 549, 644, 717, 755, 822

★**ZELIG**—(1hr. 30m., '83) For its entire length, Woody Allen's new film is a mock documentary, a brilliant, loving parody of the approved "serious" style of historical film investigation, complete with stock footage (some real, some faked), archive photos (ditto), and interviews with savants of today (Saul Bellow, Susan Sontag, Irving Howe, and Bruno Bettelheim, appearing as themselves). The subject? A certain legendary figure of the twenties—Leonard Zelig (Woody Allen), a man with so little self-confidence that when he meets someone he *becomes* that person. Quickly dubbed "The Human Chameleon," he is exploited by greedy rivals and fussed over by eager psychiatrists. This strange fantasy emerges from the apparatus of "truth"—the formulas and cliches of documentary. He's made a funny and sad parable—a kind of drastic metaphor for the actor and comedian—but the movie is too mild and whimsical to be great. Allen never lets us get close to Zelig's terrifying situation; the emotions of the story are hidden by the layers of parody. With Mia Farrow as a pioneering psychoanalyst. PG. 36, 71, 93, 113, 201, 206, 211, 234, 306, 407, 418, 422, 512, 519, 528, 536, 558, 567, 625, 633, 635, 643, 651, 653, 663, 700, 709, 732, 735, 745, 774, 782, 795, 803, 807, 821, 858, 862, 878

Revivals

AMARCORD—(2hrs. 7m., '74) In Italian, Eng. subtitles. Fellini's best movie in recent years is an autobiographical piece about life in a small Italian city—Fellini's hometown—during the Fascist period. The anecdotes are delicately comic and sad, and the picture is split between regret and nostalgia. 39

BAND OF OUTSIDERS—(1hr. 35m., '66) In French, Eng. subtitles. One of Jean-Luc Godard's best. Three young people (Anna Karina, Sammy Frey, Claude Brasseur) play at love and crime, pretending to be characters in a movie, and by degrees they are drawn into actual crimes. Lyrical, witty, finally shocking. 95

DOG DAY AFTERNOON—(2hrs. 9m., '75) Based on real events, this is the first comic, then deadly serious story of a Brooklyn bank robbery by two oddball characters who become more and more bizarre. The mixture of comedy and tragedy does not come off entirely, but Al Pacino is electrifying. With John Cazale, James Broderick and Charles Durning. Dir. Sidney Lumet. 95

DONA FLOR AND HER TWO HUSBANDS—(1hr. 46m., '78) In Portuguese, Eng. subtitles. A Brazilian sex farce satirizing conventional attitudes toward women. The widow of a sexually exciting compulsive gambler and womanizer marries a solicitous but dull pharmacist. The deceased "returns." With Sonia Braga and Jose Wilker. Dir. Bruno Barreto. 96

MARKED WOMAN—(1hr. 36m., '37) Eduardo Cianelli as a Lucky Luciano-type underworld king, living high off the earnings of prostitutes; Bette Davis as one of his girls (she tells Cianelli, "I'll get you if I have to come back from the grave to do it!"); Humphrey Bogart, not yet his true self, as a Tom Dewey-like prosecutor. Fine, fierce thirties-Warner melodrama. Dir. Lloyd Bacon. 10

MARRIAGE OF MARIA BRAUN, THE—(2hrs., '79) In German, Eng. subtitles. Hanna Schygulla stars as Maria Braun, a tough, ambitious German girl who marries a Wehrmacht officer amid the rubble of 1944 and who then survives, through hustling and shrewd business sense, into more prosperous years. Directed by Rainer Werner Fassbinder in his usual blunt, acridly funny style. 2

NIGHT OF THE HUNTER, THE—(1hr. 25m., '55) Charles Laughton directed this odd, haunting film about two children pursued by a murderer in the rural South. Robert Mitchum brings his creepy charm to the role of the religion-obsessed killer; Shelley Winters is, typically, his victim. 10

NIGHT PORTER, THE—(1hr. 50m., '75) A pretentious bit of pseudo-perversion, with Dirk Bogarde as a sadomasochistic ex-SS officer and Charlotte Rampling as his former concentration-camp prisoner and sex object. Dir. Liliana Cavani. 39

QUADROPHENIA—(2hrs., '79) Set in 1964 and produced by the Who, this story of an alienated London kid celebrates rock as the rude poetry of dispossessed youth, and, like much of rock itself, is stiff, harsh, and inexpressive. But the color is interesting Sunday-supplement-primitive stuff, and the picture has a driving, restless rhythm. With Phil Daniels. Dir. Franc Roddam. 95

SHOOT THE PIANO PLAYER—(1hr., 20m., '62) Francois Truffaut's magical early film is about a withdrawn piano player (Charles Aznavour) who gets involved in murder. Made in the director's casually lyrical throwaway style. 96

STROSZEK—(1hr. 48m., '77) In German, Eng. subtitles. Werner Herzog's film about a simple, gentle man who is released from prison and returned to a world which he confronts with bewilderment. He and two other misfits arrive in the United States and before long the mechanics of American capitalism catch up with them. With Bruno S., Eva Mattes and Clemens Scheitz. 2

SUNSET BOULEVARD—(1hr. 50m., '50) Gloria Swanson gives her finest performance in this mordant, cynical story of a silent-film star trying to make a comeback. With William Holden as a kept man, Erich von Stroheim and Nancy Olden. Dir. Billy Wilder. 10

THEATER

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Broadway

Previews and Openings

Monday, September 26

EDMUND KEAN—Ben Kingsley makes his Broadway debut in Raymond FitzSimons's one-man play as the famed English Shakespearean actor (1787-1833) whose private and public life was marred by tragedy; directed by Alison Sutcliffe. Mon.-Sat. at 8; $25-$32.50; thru 10/29. Previews now prior to a 9/27 opening. **Brooks Atkinson,** 256 W. 47th St. (245-3430). All major credit cards.

Wednesday, October 5

ZORBA—Anthony Quinn stars in the title role of a new production of the musical; book by Joseph Stein, based on the Kazantzakis novel; music by John Kander; lyrics by Fred Ebb. Lila Kedrova, Robert Westenberg, Taro Meyer, Debbie Shapiro are in the cast. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3; $20-$40; Wed. at 2, $17.50-$37.50. Previews start 10/5 prior to a 10/16opening.**Broadway Theater,**Broadway at 53rd St. (239-6200). 2 hrs., 30 mins. Credit cards.

Now Playing

AMADEUS—Daniel Davis, Peter Crook, and Maureen Moore in a play by Peter Shaffer, set in Vienna, about the love-hate relationship between Mozart and Salieri. Peter Hall has directed with all his customary showmanship; John Bury's scenery, costumes and lighting couldn't be more apt and inventive. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $22.50-$37.50; Fri. & Sat. at 8, $26.50-$40; Wed. at 2, $20-$30; thru 10/20. **Broadhurst,** 235 W. 44 (239-6200). 2 hrs., 45 min. Credit cards. ● ●

BRIGHTON BEACH MEMOIRS—Neil Simon's play deals with two families and their struggles during the 1937 Depression when they are forced to live together in a small house in Brooklyn. With Fisher Stevens, Elizabeth Franz, Peter Michael Goetz, Theresa Diane, J. Patrick Breen, Joyce Van Patten. Gene Saks has directed adroitly and vivaciously; Patricia Zipprodt's costumes and Tharon Musser's lighting can nowise be faulted. Mon.-Thurs. at 8, Sat. at 2, $20-$33; Fri. & Sat. at 8, $25-$35; Wed. at 2, $15-$28. **Neil Simon Theater,** 250 W. 52nd St. (757-8646). 2 hrs., 40 min. All major credit cards.

LA CAGE AUX FOLLES—George Hearn and Gene Barry offer marvelous performances in a musical set in the South of France, based on the French stage comedy of the same name by Jean Poiret; book by Harvey Fierstein, music by Jerry Herman; directed by Arthur Laurents. It's a blend of drag-queen spectacle and domestic tenderness, a quietly moving love story, with glorious sets and costumes. Mon.-Sat. at 8, Sat. at 2, $37.50-$45; Wed. at 2, $32.50-$40; spec. balcony seats $10 for all perf. **Palace,** Bdway & 47th (757-2626). 2 hrs., 40 min. All major credit cards.

THE CAINE MUTINY COURT-MARTIAL—Michael Moriarty, Philip Bosco, Kent Broadhurst, and Joe Namath in a cannily constructed and constantly percolating revival of Herman Wouk's 1954 drama, directed by Arthur Sherman. Tues.-Fri. at 8, Sat. & Wed. at 2, Sun. at 3, $27; Sat. at 8, $30. **Circle in the Square,** 50th St. W. of Bdway (581-0720). 2 hrs., 30 min. All major credit cards.

CATS—The London musical, with a cast of 23 American "Cats", based on T.S.Eliot's *Old Possum's Book of Practical Cats,* with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. There's splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction — almost too much dazzlement. Mon.-Sat. at 8, Sat. at 2, $30-$45; Wed. at 2, $25-$40. **Winter Garden,** 1634 Bdway (239-6222). 2 hrs., 45 min. Credit cards.

A CHORUS LINE—Every generation needs its own backstage legend, and this is a worthy descendant of the great 1933 film classic *42nd St.* Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Mon.-Sat. at 8, Wed. & Sat. at 2, $30-$45. **Shubert,** 225 W. 44th (239-6200). 2 hrs., 10 mins. All major credit cards. ● ●

DREAMGIRLS—Musical with book and lyrics by Tom Eyen about a group of singers, with the story starting in the early 60s and running thru the early 70s. Music by Henry Krieger, directed by Michael Bennett. An inventive, entertaining, and beautifully performed musical, with a group of talented young people. Mon.-Sat. at 8, Sat. at 2, $30-$45; Wed. at 2, $25-$40. **Imperial,** 249 W. 45th (239-6200). 2 hrs., 45 min. All major credit cards. ●

42ND STREET—Millicent Martin, Jerry Orbach, Lisa Brown, and Lee Roy Reams in a new musical based on the novel by Bradford Ropes which was made into the 1933 Warner Bros. film classic about producing a musical on Broadway. Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion. Book: Michael Stewart & Mark Bramble. Music: Harry Warren. Lyrics: Al Dubin. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $27.50-$45; Wed. at 2, $20-$35. **Majestic,** 247 W. 44th (246-0730). 2 hrs., 15 mins. Credit cards. ● ●

MY ONE AND ONLY—Tommy Tune plays a flying ace and Twiggy an aquacade star who once swam the English Channel in a musical production (music and lyrics from nine shows by George and Ira Gershwin —book by Peter Stone and Timothy S. Mayer), staged and choreographed by Thommie Walsh and Tommy Tune. A feast for eyes and ears! Tues.-Sat. at 8, $25-$45; Wed. at 2, $20-$35; Sat. at 2, Sun. at 3, $23-$40. **St. James,** 246 W. 44th St. (398-0280). 2 hrs., 30 min. All major credit cards.

'NIGHT, MOTHER—Marsha Norman's Pulitzer Prize-winning drama, starring Anne Pitoniak and Kathy Bates, about a mother's valiant effort to save her daughter's life after she says "I'm going to kill myself!" The play is honest, uncompromising, lucid, penetrating, well-written, dramatic, and unmanipulatively moving. There is devastating psychological accuracy and nothing seems contrived. Directed by Tom Moore. Mon.-Thurs. at 8, Sat. at 2, $20-$30; Fri. & Sat. at 8, $20-$32.50; Wed. at 2, $20-$27.50. **Golden Theater,** 252 W. 45th (239-6200). 90 min. (no intermission). All major credit cards.

NINE—Sergio Franchi stars in a musical with book by Arthur Kopit, based on the Fellini film *8 1/2,* set in a spa, focusing on a decadent film director caught in a midlife crisis, and the 21 women in his life. Very pleasurable music by Maury Yeston; directed and choreographed with endless resourcefulness by Tommy Tune. With Liliane Montevecchi, Eileen Barnett, Taina Elg, and Anita Morris. Mon.-Sat. at 8, $35-$45; Wed. at 2, $25-$35; Sat. at 2, $25-$40. **46th St. Theater,** (221-1211). 2 hrs., 45 min. All major credit cards. ●

OH! CALCUTTA!—Long-running erotic musical comedy; sketches by Jules Feiffer, John Lennon, Leonard Melfi, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen. Directed by Jacques Levy, with choreography by Margo Sappington. Sun.-Fri. at 8, Sat. at 7 & 9:30, Wed. at 2; $25-$40. **Edison,** 240 W. 47th (757-7164). 2 hrs. All major credit cards. ● ●

ON YOUR TOES—Galina Panova stars in a revival of the Richard Rodgers/Lorenz Hart/George Abbott 1936 musical; directed by George Abbott, choreographed by George Balanchine and Donald Saddler, with addditional choreography by Peter Martins. Featured are Dina Merrill, George S. Irving, Lara Teeter, George de la Pena, and Christine Andreas. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $25-$40; Fri. & Sat. at 8, $30-$45; Wed. at 2, $20-$35. **Virginia,** 252 W. 52nd (977-9370). 2 hrs., 40 min. Credit cards.

TORCH SONG TRILOGY—Harvey Fierstein's trio of plays, *International Stud, Fugue in a Nursery,* and *Widows and Children First,* with Jonathan Hadary and Jared Martin. Mon.-Sat. at 8; Wed. & Sat. at 2; $19.50-$35. Philip Astor plays Arnold at the matinees. An amusing as well as moving trio of plays about the homosexual world. Estelle Getty, Paul Joynt, Diane Tarleton, and Susan Edwards complete the cast; directed by Peter Pope. **Helen Hayes Theater,** 240 W. 44th (944-9450). 3 hrs., 30 mins. All major credit cards. ● ●

YOU CAN'T TAKE IT WITH YOU—Eddie Albert, George Rose, Colleen Dewhurst, and Frances Sternhagen in a revival of the Moss Hart/George S. Kaufman comedy; directed by Ellis Rabb. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $25-$35; Fri. & Sat. at 8, $27.50-$37.50; Wed. at 2, $22.50-$32.50. **Plymouth,** 236 W. 45th (239-6200). 2 hrs., 25 min. All major credit cards.

Off Broadway

BASEMENT TAPES—Erik Brogger's political satire, with David Wohl, Michael Laskin, and Bill Schoppert, set in a basement rec room in Palm Springs; directed by Robert Engels. Tues.-Fri. at 8, Sat. at 7 & 9:30, Sun. at 2 & 7:30; $12-$18. **Top of the Village Gate,** 160 Bleecker St. (475-5120).

BECKETT'S PLAYS—*Ohio Impromptu, Catastrophe,* and *What Where,* featuring Alvin Epstein and Kevin O'Connor; directed by Alan Schneider. Tues.-Sat. at 8, Sun. at 7, Sat. at 2:30, Sun. at 3. **Harold Clurman Theater,** 412 W. 42nd (594-2370).

BIG MAGGIE—John B. Keane's play about a woman frustrated by an overbearing husband and family responsibilities, and then widowed in the prime of her life. With Robin Howard in the title role and a company of eleven players; directed by Donal Donnelly. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $19.50-$22; from 9/28. **Douglas Fairbanks Theater,** 432 W. 42nd (239-4321).

BREAKFAST WITH LES AND BESS—Lee Kalcheim's comedy about two popular radio personalities who have a top-rated talk show; directed by Barnet Kellman; featuring Holland Taylor (who is one of the very few utterly graceful, attractive, elegant, and technically accomplished actresses in our theater), Keith Charles, and Kelle Kipp. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $21.40-$24.50. **Lamb's Theater,** 130 W. 44th (997-1780).

DICK DETERRED—A musical, based on Watergate and the events of a decade ago, with book and lyrics by David Edgar (who adapted the Shakespeare company's *Nicholas Nickleby*) and music by William Shimmel; directed by George Wolf Reily; with Steve Pudenz and Mary Kay Dean. Tues.-Fri. at 8, Sat. at 8 & 10; $8; thru 10/8. **West Bank Cafe Theatre,** 407 W. 42nd (695-6909).

EVE IS INNOCENT!—Leonard Melfi's new three-character play about two young women who come back together after marital breakups and how their relationship is complicated by a handsome young man; directed by Alice Spivak. Mon.-Sat. at 8; 9/26-10/1; Tues.-Sun. at 8; 10/4-9 at 8; Tues.-Sat. 10/11-15 at 8; 10/16 at 3; $14. **Actors and Directors Lab,** 412 W. 42nd (279-4200).

THE FANTASTICKS—A musical fable in its 24th year. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $14-$18. **Sullivan St. Playhouse,** 181 Sullivan (674-3838).

FRIENDS—Samm-Art Williams's comedy about a woman's endeavor to keep her blind husband and her blind boyfriend, both living with her, separated until she decides which of the two she really loves; directed by Mikell Pinkney. Wed.-Sat. at 8; Sat. at 3, Sun. at 4; $6-$8; thru 12/30. **Billie Holiday Theater,** 1368 Fulton St., Bklyn (636-0919).

FUNHOUSE—Conceived, directed by, and starring Eric Bogosian, who, in the course of a single evening, portrays some 20 characters. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $15. **Actors Playhouse,** 100 Seventh Ave. So. (691-6226).

GREATER TUNA—Ronn Carroll and Michael Jeter star in a new comedy about Texas's third smallest town, written by Jaston Williams, Joe Sears, and Ed Howard. Tues.-Thurs. at 8, Sun. at 7, Fri. at 8, Sat. at 7 & 10, Sun. at 3; $16-$18. **Circle in the Square,** 159 Bleecker St. (254-6330).

THE JEWISH GYPSY—Yiddish musical starring Mary Soreanu which follows the romance between a gypsy girl and a young rabbi, with book by Mordechai Mandel; music and lyrics by Martin Moskowitz and Moshe Sachar; directed by Michael Greenstein (English narration). From 10/5. **Town Hall,** 123 W. 43rd (921-9442).

THE KILLING OF SISTER GEORGE—Revival of Frank Marcus's black comedy, starring Tandy Cronyn and Aideen O'Kelly; directed by Allen Belknap. Story concerns the private life of a popular English radio soap-opera star. Tues.-Sat. at 8, Wed., Sat., & Sun. at 2; $18-$22; from 9/27. **Roundabout/Susan Bloch Theatre,** 307 W. 26th (242-7800).

A LITTLE MADNESS—Gerald Zipper's play focuses on a family whose gifted but unstable brother faces arrest for dealing with the underworld; directed by Norman Gevanthor. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $16-$18; from 9/29. **Provincetown Playhouse,** 133 MacDougal St. (777-2571).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult classic, play is set in a Skid Row flower shop run by a young botanical genius; music by Alan Menken, book and lyrics by Howard Ashman, who also directed. A man-eating plant is the star, enacted kinetically by Martin Robinson and vocally by Ron Taylor. And the whole production is cleverly nasty. Tues.-Thurs. at 8, Sun. at 3 & 7:30, $25; Fri. at 8, Sat. at 7 & 10; $27.50. **Orpheum,** 126 Second Ave. (239-6200). ● ●

THE MAIDS—Helen Rennolds, Carol Wood, and Lauren Hamilton in Jean Genet's drama, translated by Bernard Frechtman, about two maids who take turns playing the mistress of the house in her absence; directed by Raymond Benkoczy. Thurs., Fri. & Sun. at 8, Sat. at 7 & 10; $7; thru 10/9. **Entermedia Marquee,** 189 Second Ave. (239-0071).

THE MASTER BUILDER—Henrik Ibsen's drama about the ruthless builder who will sacrifice everything for the sake of his ambition; directed by David Hammond, and starring Edward Seamon and Laurie Kennedy. Tues.-Sat. at 8; Wed. & Sat. & Sun. at 2; $18-$22. **Roundabout/Stage One,** 333 W. 23rd (242-7800).

ORGASMO ADULTO ESCAPES FROM THE ZOO—Estelle Parsons stars in Dario Fo and Franca Rame's event comprised of eight short plays concerning women's views of their relationships with men. Parsons is energetic, versatile, gifted, excessive, and often surprising! Tues.-Sun. at 8, Sat. & Sun. at 3; $15-$18;thru 10/2. **Public/Newman Theater,** 425 Lafayette St. (598-7150).

THE PHOTOGRAPHER—*Far From the Truth,* a mixed/media theater event by Philip Glass and Rob Malasch, book by Robert Coe; directed by JoAnne Akalaitis. An exploration of the life of Eadweard Muybridge, known as "the father of the motion picture" because of his sequential-photograph studies. Tues.-Sat. at 8; Sun. at 2 & 7; $10-$20; 10/4-16. **Brooklyn Academy of Music,** 30 Lafayette Ave. Bklyn (636-4100).

PREPPIES—Musical, with book by David Taylor and Carlos Davis, music and lyrics by Gary Portnoy and Judy Hart Angelo; directed and choreographed by Tony Tanner. With Dennis Bailey, Kathleen Rowe McAllen, Robert Walton, and an additional cast of nine. Tues.-Fri. at 8, Sun. at 3 & 7:30; $19.50-$22.50. **Promenade,** 2162 Broadway (at 76th) (580-1313).

QUARTERMAINE'S TERMS—Simon Gray's wonderfully restrained, irreverently humane, wryly tender play about the worst but most amiable teacher (Lee Richardson) at a seedy but undaunted school of English for foreigners in Cambridge; directed by Kenneth Frankel. Tues.-Sat. at 8, mat. at 2, Sun. at 3 & 7:30. **Playhouse 91,** 316 E. 91st (831-2000).

SISTER MARY IGNATIUS EXPLAINS IT ALL FOR YOU—Patricia Gage now stars in Christopher Durang's satirical comedy, directed by Jerry Zaks. Tues.-Fri. at 8; Sat. at 7 & 10; Sun. at 3 & 7; $18. Opening playlet is Durang's *The Actor's Nightmare.* Others, in both casts, are Jeff Brooks, Brenda Currin, Guy-Paris Thompson, Aloysius Benheim, Mary Catherine Wright, and Timothy Landfield. **Westside Arts,** 407 W. 43rd (541-8394). ● ●

TAKING MY TURN—Musical by Gary William Friedman & Will Holt, about people in their prime, directed by Robert Livingston; with Margaret Whiting, Tiger Haynes, Marni Nixon, Cissy Houston, Mace Barrett, Victor Griffin, Sheila Smith, and Ted Thurston. A salute to older people, this is a healthy, exhilarating gesture and the cast is a persuasive ensemble in which every member has a distinctive personality and multiple skills. Tues.-Sat. at 8, Wed. at 2, Sat. at 2, Sun. at 3; $22.50-$25. **Entermedia,** 189 Second Ave. (475-4191).

TRUE WEST—James Belushi and Gary Cole co-star in Sam Shepard's play, directed by Gary Sinise, about two brothers and the movie business. Mon.-Thurs. at 8, Fri. & Sat. at 7 & 10; $18-$20. **Cherry Lane Theater,** 38 Commerce St. (989-2020).

THE VI-TON-KA MEDICINE SHOW—Re-creation of an authentic medicine show of the kind that toured America from the Civil War to the 1950s; with Hired Hands, a Carolina string band, 82-year-old "Walking Mary" McClaine, "Doc" Fred Foster Bloodgood, the pitchman, and others. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3, Thurs. at 1; $15; 10/4-16. **American Place Theater,** 111 W. 46th (247-0393).

A WEEKEND NEAR MADISON—Kathleen Tolan's play about a group of friends who came of age together in the 60s and now face the consequences of the choices they made then about how to live; directed by Emily Mann. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $18-$22. **Astor Place Theater,** 434 Lafayette St. (245-4370).

YELLOW FEVER—R.A. Shiomi's mystery-comedy spoof of old private-eye movies that follows the antics of the hard-boiled Sam Shikaze, a Japanese-American character; with Donald Li, Freda Foh Shen, Carol Honda, and Henry Yuk: directed by Tisa Chang. Tues.-Sat. at 8, Sat. at 2, Sun. at 3; $12-$18. **47th St. Theater,** 304 W. 47th (586-2696).

Theater Companies

AMERICAN SHAKESPEARE REPERTORY—*Romeo and Juliet,* 10/6, 8, 14, 20, 23, 29. *Merchant of Venice,* 10/7, 9, 15, 21, 27. *The Taming of the Shrew,* 10/13, 16, 22, 28, 30. Thurs.-Sat. at 8, Sun. at 3; $7.50. **Theater 22,** 54 W. 22nd (279-9321).

CIRCLE REPERTORY—Sam Shepard's *Fool for Love* deals with a man and a woman battling for power in a motel room at the edge of the Mojave Desert; with Kathy Baker, Will Patton, Stephen Mendillo, and Tom Aldredge. Tues.-Thurs. at 8, Fri. & Sat. at 7 & 10, Sun. at 7; $20-$22.50. **Circle Repertory,** 99 Seventh Ave. So. (924-7100).

CITY STAGE COMPANY—Botho Strauss's *Big and Little/Scenes,* translated and directed by Christopher Martin, with Karen Sunde in the central role. Thurs.-Sat. at 8, Sun. at 3; $12-$15; 10/6-20. **CSC,** 136 E. 13th St. (677-4210).

CLASSIC THEATRE—Owen Rackleff stars as Sir *Giles Overreach in Philip Massinger's A New Way To Pay Old Debts,* a post-Shakespearean bitter comedy about greed; directed by Maurice Edwards. Thru 10/16; $6. Call theater for specifics. **Classic Theatre,** 114 W. 14th St. (242-3900).

JEAN COCTEAU REPERTORY—Robert (*Kennedy's Children*) Patrick's *Judas,* a look at events between the death of John the Baptist and that of Christ; directed by Eve Adamson. Thurs.-Sat. at 8, Sun. at 3; $8.50; thru 10/30. **Jean Cocteau Theater,** 330 Bowery (677-0060).

4TH WALL REPERTORY—*The Garbage of Eden,* comedy revue, political satire and improvisation. Thurs. & Sun. at 7:30, Fri. at 8; $4; from 10/2. **Truck and Warehouse,** 79 E. 4th (254-5060).

EQUITY LIBRARY THEATRE—A revival of Christopher Fry's romantic comedy in verse, *The Lady's Not for Burning;* directed by Kip Rosser. Tues.-Sun. at 8, Sat. & Sun. at 2:30; $6; thru 10/9. **Equity Library Theatre,** 310 Riverside Drive (663-2057).

LA MAMA E.T.C.—Two new plays (a double bill) by Sam Shepard, *Sad Lament of Pecos Bill on the Eve of Killing His Wife,* and *Superstitions.* The first is a comic operetta, the second a play with music about the author's travels. Wed.-Sat. at 7, Sun. at 5 & 7; $6 & $8; thru 10/2. And Chekhov's *Uncle Vanya,* starring Joseph Chaikin; directed by Andrei Serban; translated by Jean-Claude Itallie; also in the cast are F. Murray Abraham, Frances Conroy, James Cahill, and Shami Chaikin. Tues.-Sun. at 7:30, mat. Sun. at 3; $12-$15; thru 10/2. And Andrea Dunbar's play, *The Arbor,* about a pregnant teenager in a welfare neighborhood outside London; directed by Leo Shapiro. Wed.-Sat. at 9, Sun. at 5; $6-$8. **La Mama E.T.C.** 74A E. 4th St. (475-7710).

MANHATTAN THEATER CLUB—Downstage: David McCallum stars in Christopher Hampton's *The Philanthropist* which takes a look at troublesome relationships among the over-educated; directed by André Ernotte; 9/27-11/13. Upstage: *Blue Plate Special,* a country musical with book by Tom Edwards, music by Harris Wheeler, lyrics by Mary L. Fisher; directed by Art Wolff; 10/18-11/20. **Manhattan Theater Club,** 321 E. 73rd (472-0600).

NEW YORK SHAKESPEARE FESTIVAL—Len Jenkin's *My Uncle Sam,* directed by the author, is a look back in time to a life jammed with fun. With Mark Margolis, R. Hamilton Wright, Scott Wentworth. Tues.-Sun. at 8, Sat. & Sun. at 3; $12, $14; thru 10/23. **Public Theater,** 425 Lafayette St. (598-7150).

THE PRODUCTION COMPANY—*Dementos,* a rock, roll, and reggae music-theatre event with subject matter revolving about the closing of the welfare Hotel Del Rio; book by Robert I. and Sebastian Stuart; music by Marc Shaiman; directed by Theodore Pappas. Tues.-Sat. at 8, Fri. & Sat. at 11; $15; 10/4-11/12. **Theatre Guinevere,** 15 W. 28th St. (944-9300).

REPERTORIO ESPANOL—Ricardo Talesnik's *Las Quiero a Las Dos,* Carlo Gardel's *El Dia Que Me Quieras;* Pedro Calderon de la Barca's *A Secreto Agravio, Secreta Venganza, Habana, Antologia Musical,* and the premiere of the company's new zarzuela (comic operetta), *Dona Francisquita,* a tribute to the mythical and eternal Madrid; in Spanish in rotating repertory; $8-$10; thru September. Call for times and dates. **Gramercy Arts Theatre,** 138 E. 27th (889-2850).

RIDICULOUS THEATRICAL COMPANY—*Galas,* a modern tragedy, written and directed by, and starring Charles Ludlam, is about Maria Magdalena Galas, the greatest singing actress of the 20th cen-

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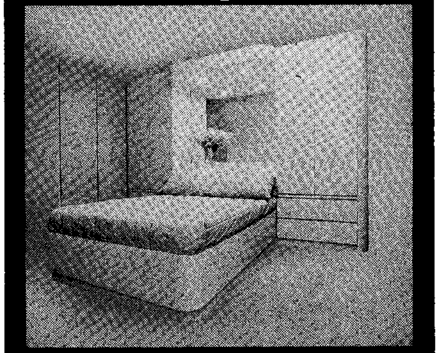

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tury. Wed., Thurs., Fri., & Sun. at 8; Sat. at 7 & 10; $17. **Theater,** One Sheridan Sq. (691-2271).

ROYAL COURT REP—Phyllis Craig's *Bargain for Murder,* Wed. & Thurs. at 8; *Under Suspicion,* Fri. & Sat. at 8, Sun. at 3; *Murder One,* Tues. at 8; *Revenge Is Sweet,* Mon. at 8; $7. **Theater,** 301 W. 55th (997-9582).

13TH ST. THEATER—Tues., Sat., & Sun. at 9:30, Fri. at 7:30: Israel Horovitz's *The Indian Wants the Bronx.* Wed., Sat. & Sun. at 7:30, Fri. at 9:30: Israel Horovitz's *Line.* Sat. & Sun. at 5, Gilbert & Sullivan's *Patience.* Mon., Tues., & Thurs. at 7:30, Ren Draya's *The Mothers.* Fri. & Sat. at 11, *Premises, Premises,* a comedy troupe. Admission $6. **13th St. Theater,** 50 W. 13th St. (675-6677).

THE TROUPE—Johnny Deron's *On the Rocks,* directed by Sebastian Russ, about a drug addict and his suicide at the age of 23. With Scott Starkey, Johnny Deron, and Jonathan Croy. Thurs.-Sat. at 8, Sun. at 3; $5; thru 10/2. **Theater,** 335 W. 39th St. (244-9699).

WEST SIDE REPERTORY—George Bernard Shaw's *Misalliance,* directed by Andres Castro. Fri.-Sun. at 8, Sun. mat at 3; $6; thru 10/9. **Theater,** 252 W. 81st (666-3521).

Off-Off Broadway

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

ANNA—A one-woman tour de force conceived, written, and starring Viveca Lindfors, about a Swedish emigrant. 10/4, 5, & 6 at 8; $25. **Theatre of the Open Eye,** 316 E. 88th (534-6909).

THE ATTIC—Abby Gibson and Erica McFarquhar in William Lee's play about a friendship developing between two girls despite racial pressure; directed by James Nicola. Tues.-Sat. at 8:30; $8; thru 10/15. **500 Theater Row,** 500 W. 42nd (929-3567).

BE STILL THUNDER—Shirley Hardy-Leonard's play about a New Orleans family's crimes of passion; directed by Shelly Raffle. 9/26-28 at 4; FREE. **Lincoln Center Library,** 65th & Amsterdam (869-9266).

BRANDY BEFORE BREAKFAST—Max Weine's comedy concerned with personal relationships. Wed.-Sun. at 8, Sat. & Sun. at 3; $7-$14; from 9/30. **TOMI Theater,** 23 W. 73rd (279-4200).

BREMEN COFFEE—Rainer Werner Fassbinder's play; directed by Ulrike Stephan. Wed.-Fri. at 8, Sat. at 7 & 10, Sun. at 7; $5, $6; thru 10/2. **Mercer St. Theater,** 19 Mercer St. (624-8350).

BRISS—Jonathan Bloch's comedy, directed by Salem Ludwig. Wed.-Sat. at 8, Sun. at 5; $7; thru 10/30. **78th St. Theater,** 236 W. 78th (595-0850).

THE CHERRY ORCHARD—Chekhov's play; directed by Neal Weaver; starring Nancy Killmer as the woman whose inability to make decisions threatens her with economic ruin, and Jack Parrish as Lopakhin, the businessman who has risen from the peasantry to become an entrepreneur. Thurs.-Sat. at 8, Sun. at 3; $8; thru 10/2. **Alvina Krause Theater,** 306 W. 38th (564-3293).

CYRO KNOWS—Gideon Lockspeiser's comedy about a love triangle with a Big Nose, a Clutz, and a Brooklyn Bombshell, loosely based on a Rostand work; directed by James Nicola. 10/19-11/13; $6. **Village Performers,** 98A Third Ave. (505-6601).

DAYDREAMS—Deborah Novak's tale of ambition set in a modern-day office; directed by Lance Hewett. Wed., Thurs., Sat. & Sun. at 8; $6; 10/5-30. **Actors Corner Theater,** 107th St. & West End (595-8829).

DOG PLAY—Sheila Adams's comedy about a youth who starts off for Hollywood in search of the American Dream; directed by Dennis Moore; with Lonnie Price, Josh Mostel, Jody Price. Tues.-Sat. at 8, Sun. at 2 & 7; $6; 9/29-10/8. **The Cubiculo,** 414 W. 51st (265-2138).

DUSA, FISH, STAS & VI—Pam Gems's play about four women sharing a London flat. Sun.-Wed. at 8; $6; thru 10/12. **New Vic Theater,** 219 Second Ave. (777-2011).

FLIRTATIONS—Fred Kolo's play about seven Manhattanites and their search for romance; directed by Jack Allison. Wed.-Sun. at 8, Sat. & Sun. at 3; thru 10/2. **TOMI,** 23 W. 73rd (279-4200).

THE FUNNIEST SHOW IN TOWN—A comedy by A. R. Bell and Stanley Seidman, directed by Steven Baker. Thurs.-Sun. at 8; $4. **Dramatis Personae,** 25 E. 4th St. (468-8285).

THE GREAT AMERICAN BACKSTAGE MUSICAL—Cabaret musical with book by Bill Solly and Donald Ward, music and lyrics by Solly; directed and choreographed by Bob Talmage; about a group of performers whose lives are interrupted by World War II. Wed.-Fri. at 8, Sat. at 8 & 10. **Silver Lining,** 349 W. 46th (245-5100).

HOME AGAIN KATHLEEN—Thomas Babe's new play is set in 1886 New Orleans in a shuttered bawdy house. Directed by Nyla Lyon. Wed.-Sat. at 8, Sun. at 3; $5; thru 10/16. **American Renaissance Theater,** 112 Charton St. (929-4718).

IN THE MIRROR—Mario Cantone in a one-man revue. Wed.-Sat. at 8; $8; thru 10/1. **Storefront Blitz,** 506 W. 42nd (244-3575).

JOHN O'HARA. . .EXCEPT IN MY MEMORY—An evening of short stories adapted for the stage and directed by Bill Martin. Tues.-Sat. at 8, Sun. at 4; $6; 9/30-10/15. **T.N.G.T.,** 420 W. 42nd (top floor) (565-0490).

A LATE SNOW—Jane Chambers's comedy-drama concerning five women snowbound in an isolated cabin; directed by Francine Trevens. Thurs., Fri. & Sun. at 8, Sat. at 7 & 10; $10-$12. **Urban Arts Theatre,** 227 W. 17th St. (869-3981).

MARMALADE SKIES—M. Z. Ribalow's comedy, directed by Thomas Babe, that follows the relationships of four friends as they share the decade of the 70s, with Chris Lutkin, Catherine Butterfield, Alana Hamilton, Kathryn Dowling, Mark Arnott. Tues.-Sat. at 8, Sun. at 3; $6; 10/2-10/16. **Actors Outlet,** Stage II, 120 W. 28th St. (929-3567).

THE NATURE OF SIN—Vicki Rosen's play depicts an encounter between a man of the spirit and a woman of the senses; with Kathleen Buchanan and John McNally; directed by Glenn Gazin. Mon. & Tues. at 7; $6; 9/26-10/18. **The Dive,** 257 W. 29th (673-7775).

OFF BEAT—Lee Dunne's comedy-thriller deals with a second-generation Irish policeman's struggle to maintain his sanity in today's urban landscape; directed by Linda Pakri. Wed.-Sat. at 8; $6; 10/5-20. **INTAR II,** 508 W. 53rd (279-4200).

PAST TIMES—Thomas M. Kitts's play about two brothers, their sister, and their attempts to fulfill their obligations as family members; directed by John Guitz. Sun.-Wed. at 7:30; $4; thru 10/5. **18th St. Playhouse,** 145 W. 18th St. (982-5987).

REPORT TO AN ACADEMY—Gunter Meisner stars in Kafka's one-man abstract play about man's position in the world; directed by Gene Frankel. Sun. & Mon. at 8, Sat. at 7:30 & 10; $5; thru 9/30. **Gene Frankel Thater,** 36 W. 62nd (581-2775).

ROBINSON'S MYSTERIES—Richard Robinson's evening of adult psychic illusion and visual hallucination, with co-star Jane Wymore. Thurs. & Fri. at 8:30; $7.50. **Houdini Theater,** 1026 Third Ave. (472-1228).

RELATIONSHIP and TRIALOGUE 1—Jeffrey S. Sult's two plays, the first about love and change, the second a three-way duel in twenty rounds; directed by the author. Tues. & Wed. at 8; $5; thru 9/28. **Inroads Theater,** 150 Mercer St. (226-6622).

SERIOUS BIZNESS—Comedy revue written by Jennifer Allen, David Babcock, Winnie Holzman, and Don Perman; directed by Phyllis Newman; starring Jill Larson, Nealla Spano, David Babcock, and Don Perman. $10. **O'Neal's,** 147 W. 43rd (869-4200).

SIDEWALK SOLO—Earlene Smith's one-woman show, directed by Frankee McManus, is described as "a human odyssey and a hi-fi picnic," and is presented by TAP (Theatre for Actors and Playwrights). Thurs., Fri. & Sat. at 8:30; $10; thru 9/30. **Colonnades,** 428 Lafayette St. (673-2222).

SISTERS—*Some Theatrical Rituals About the Nunnery.* Susan Lersch's play about a woman's discovery of her lesbianism while living in a convent; directed by Rene Savitt. Fri. at 8, Sat. at 7, Sun. at 3; $8; 9/30-11/6. **Stonewall Repertory,** 43 W. 13th St. (255-5493).

SOMETHING MORE—Conceived and directed by Jerry Campbell, a piece charting the evolution of the gay community over the last decade; with David Christian Hamblin, Tom Loftis, Michael Lynch, and James Valis. Thurs., Fri. & Sun. at 8:30, Sat. at 7 & 10; $7-$8. **Shandol,** 137 W. 22nd (869-3981).

STILL LIFE—Emily Mann's documentary-style drama about a Viet Nam veteran, his wife, and mistress and their inability to communicate with each other, with Ted Montuori, Catherine Noonan, and Mary Ann Mason; directed by Ronn Smith. Thurs.-Sat. at 7:30, Sun. at 4; $6; thru 10/9. **18th St. Playhouse,** 145 W. 18th St. (666-8417).

THERE IS NO MORE FIRMAMENT—A. Artaud's theater piece recalling his revolutionary principles; directed by Carlo Altomare and Mary Krapf. Fri.-Sun. at 9; $5; 9/30-10/29. **New York Theater Ensemble,** 62 E. 4th St. (477-3110).

WHERE THE WILD THYME BLOWS—A Shakespearean revue in scenes and songs, conceived and directed by Sandra Kazan, with music by Carolyn Sloan, and a cast of nine. Wed.-Sat. at 6:30; thru 10/1. **The Ballroom,** 253 W. 28th (244-3005).

NEW YORK TICKET SERVICE
For free information regarding what tickets may be obtained for theater, dance, and concerts, call 880-0755 Mon.-Fri., 12:00 to 6:00. *New York* Magazine will be happy to advise you.

ART

Galleries

Galleries are generally open Tues.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

57th Street

NCENT BALDASSANO—Semi-figurative expressionism, thru 10/30. Lumbard, 38 E. 57th (421-3494).

BAYNARD—Landscapes seen through windows, thru 10/15. Adler, 37 W. 57th (980-9696).

SEMARIE CASTORO—New sculpture/Contemporary prints by gallery artists. 10/1-26. deNagy, 29 W. 57th (421-3780).

HN CHAMBERLAIN/EMO VERKERK—Crushed auto parts/Works. Thru 9/30. Goodman, 24 W. 57th (977-7160).

MUEL COLMAN (1832-1920)—Romantic landscapes, thru 10/15. Kennedy, 40 W. 57th (541-9600).

RRY LEE DILL/SIMON HARLING—Constructed complex sculpture in plastics plus drawings/English and Irish countryside. 9/28-10/22. Sachs, 29 W. 57th (421-8686).

AN-LOUIS DULAAR—3-D cubist collage and sculpture of nudes, interiors, thru 10/19. Heidenberg, 50 W. 57th (586-3808).

ICHAEL ESBIN—Marble sculpture, thru 10/30. Arras, 29 W. 57th (421-1177).

HN GILL—*Abstract ewers in ceramics, thru* 10/1. Hadler/Rodriguez, 38 E. 57th (752-7734).

ANCES HYNES—Recent work, 10/1-27. Dintenfass, 50 W. 57th (581-2268).

BERT JORDAN—Realist interiors, the mid-West and New Hampshire landscapes, 9/28-10/22. French, 41 W. 57th (308-6440).

STAV KLIMT—Drawings by this art-nouveau master, thru 11/5. Galerie St. Etienne, 24 W. 57th (245-6734).

AN MILLER—Cosmic landscapes of ancient places in graphic and pastel, 9/27-10/15. Phoenix, 30 W. 57th (245-5095).

NRY PEARSON—Brightly colored geometric shapes on rectangular canvases, thru 10/15. Pearl, 38 E. 57th (838-6310).

RBARA SCHAEFER—Amorphous shapes, illusory 3-D space in thick layers of oils and glaze, 9/27-10/15. Viridian, 52 W. 57th (245-2882).

NRY SCOTT—The American Clipper ship, 9/27-10/8. Stair's, 42 E. 57th (755-0140).

AN SCULLY—Painterly color bands, thru 10/5. McKee, 41 E. 57th (688-5951).

NY SMITH—Monolithic sculpture plus large geometric color shape paintings, thru 10/22. Pace, 32 E. 57th (421-3292).

HN TORREANO—Jewels in large paintings, sculpture, thru 10/4. Hamilton, 20 W. 57th (765-5915).

LOY VIGIL—Ethereal figures in vast landscapes, thru 10/27. Segal, 63 E. 57th (486-2297).

LLIAM T. WILEY—Steel and aluminum sculpture, one a cruciform, thru 10/13. Frumkin, 50 W. 57th (757-6655).

OELS WÖRSEL—Rigorous, painterly compositions between the figurative and the abstract, thru 10/1. Alexander, 20 W. 57th (757-3721).

Madison Avenue and Vicinity

ROL ANTHONY—Private rooms in private light, thru 10/15. Davidson, 43 E. 78th (734-6702).

RT BROCK/MOLLY STONE—Vessel forms/Everyday objects in glass. Thru 10/1. Heller, 965 Madison (988-7116).

EDERICK BROSEN—Meticulous architectural watercolors, thru 10/8 Staempfli, 47 E. 77th (535-1919).

SCAR DE MEJO—A naive version of the American Revolution, thru 9/30. Aberbach, 988 Madison (988-1100).

RVEY DINNERSTEIN—Walkways in Prospect Park at different times of year, 10/1-22. Sindin, 1035 Madison (288-7902).

JUDITH DOLNICK—Watercolors on paper and linen, some mounted on screens, thru 10/1. Gimpel Weitzenhoffer, 1040 Madison (628-1897).

ALAN EVAN FELTUS—Small groups of women in stage-like interiors, 10/1-22. Forum, 1018 Madison (772-7666).

JUAN HAMILTON/PAUL OUTERBRIDGE—New *bronze and clay sculpture*/Carbro color photos from the 30's. Thru 10/1. Miller, 724 Fifth (246-1625).

TOBY HEIFETZ—The refracted and dissolved human figure in large acrylics, thru 9/30. Mall at CUNY, 33 W. 42nd (790-4331). Mon.-Fri. 9-6.

RALPH HUMPHREY—Paintings from the mid-70's, soft ground etchings, thru 10/1. Hamilton, 19 E. 71st (744-8976).

LESTER JOHNSON—Elemental figures in the early years, 1958-1967, thru 10/15. Zabriskie, 724 Fifth (307-7430).

OLLE KAKS—Swedish silk screen prints, thru 10/28. American-Scandinavian Foundation, 127 E. 73rd (879-9779).

WALT KELLY/LUCY MITCHELL—Original drawings for the comic strip *Pogo*/Collages using fabric, watercolor, leaves, stamps. 9/27-10/27. Graham, 1014 Madison (535-5767).

BIRNEY LETTICK—Original art from the posters for *Foul Play, Little Miss Marker, Valley Girl,* 9/28-10/13. Society of Illustrators, 128 E. 63rd (838-2560).

ROBERTO MATTA—Four decades of graphics, thru 10/16. Center for Inter-American Relations, 680 Park (249-8950). Tues.-Thurs. 12-5.

TODD MCKIE—Large figurative watercolors, 9/29-10/29. Acquavella, 18 E. 79th (734-6300).

WARREN ROHRER—Layered waves of color suggestive of nature, thru 10/8. CDS, 13 E. 75th (772-9555).

ATTILIO SALEMME—The surrealist spaces and isolated personages of the 40's and 50's, thru 10/6. Borgenicht, 724 Fifth (247-2111).

ANNA MARIA SANTOLINI—Abstractions using thick black brush strokes, thru 10/1. Silberberg, 16 E. 79th (861-6192).

CHURYO SATO—Bronzes of the human form in repose from 1949 to 1980, thru 10/28. Wildenstein, 19 E. 64th (879-0500).

DOROTHEA TANNING—The surreal, 9/27-10/29. Mazoh, 13 E. 76th (737-2203).

ANTHONY TONEY—Abstracted street encounters using broad areas of color, thru 10/1. ACA, 21 E. 67th (628-2440).

TOYOKUNI I (1769-1825)—"The Spirit of the Japanese Theater," 10/1-29. Ronin, 605 Madison (688-0188). Mon.-Sat. 10-6.

KAY WALKINGSTICK—Totemic built-up surfaces using bright color, 10/1-29. Urdang, 23 E. 74th (288-7004).

ADRIANNE WORTZEL—Architecturally framed landscapes using spattered paint, thru 10/11. Steinbaum, 903 Madison (734-3373).

ABBIE ZABAR—Multiple image landscape collages, thru 10/8. Vanderwoude Tananbaum, 24 E. 81st (879-8200).

SoHo

DAVID BATES/RON NAGLE—Large oils inspired by early American naives/New sculptural ceramics. Thru 10/1. Cowles, 420 W Broadway (925-3500).

ANN BAVAR/AGNES JANSON—Steel and mirror sculpture/Painted florae and dried plants on canvas. 9/27-10/16. Pindar, 127 Greene (533-4881).

PETER BERG—Stark contrast abstract drawings and painted sculpture, thru 10/15. Bonnier, 420 W. Broadway (334-8414).

MONICA BERNIER—Still-life and figure compositions, 9/30-10/19. Prince Street, 121 Wooster (226-9402).

FRANCES BUSCHKE/JEANNE MCMAHAN—Abstract mixed-media/Hand-dyed Japanese papers on wood or bamboo structures. 9/27-10/16. Atlantic, 458 W. Broadway (228-0944).

RONNIE CUTRONE—Abstractions, thru 10/22. Shafrazi, 163 Mercer (925-8732).

DIANE EGGER/HEATHER NICOL—Large black and white drawings, some using language/Sculpture of tar, metal, wire, hay. Thru 10/9. Visual Arts, 137 Wooster (598-0221).

LUIS FRANGELLA—New paintings from Argentina, thru 10/1. Bromm, 90 W. Broadway (732-6196).

JOAN GIORDANO/KATHY STARK—Burnt cast paper paintings/Essences in color and light. Thru 10/2. 22 Wooster (431-6445).

CAROL HARTMAN—Locked doors in ink, intaglio, and pencil, thru 10/5. Soho 20, 469 Broome (226-4167).

CHAM HENDON—A poured concoction baked onto *a grid in garrish hues, thru* 10/8. *Kind,* 136 *Greene* (925-1200).

FRAN HODES/EVA PAPADOPULOS—Still-lifes of disparate elements/Elemental landscapes in small oils. 9/30-10/19. First Street, 386 W. Broadway (226-9011). Tues.-Sun. 1-6.

GINO HOLLANDER—The people and the setting around his Andalusian farm, 9/28-10/23. Circle, 435 W. Broadway (226-7880).

JORG IMMENDORFF—An historical fantasy cafe in large scale linocuts and oils by this German, thru 10/15. Sonnabend, 420 W. Broadway (966-6160).

DIANE ITTER/ROY SUPERIOR—Knotted tapestries using linen/Satiric wood constructions including "Fantasy Machines." Thru 10/2. Heller, 71 Greene (966-5948).

RICHARD KIPP—Paintings, thru 10/5. Milliken, 98 Prince (966-7800).

IVAN KUSTURA—The estranged in abstracted figures and sculpture, thru 11/13. Vorpal. 465 W. Broadway (777-3939). Mon.-Sat. 10-6, Sun. 1-6.

DONALD LIPSKI—Enigmatic assemblages, thru 10/22. Van Eck, 420 W. Broadway (431-8527).

BOB MACDONALD—Paintings, 9/27-10/16. Pleiades, 164 Mercer (475-9658).

MARGO MACHIDA—Intimate and desperate situations in the big city, 9/27-10/15. 55 Mercer (226-8513).

WILBUR NIEWALD—Paintings, thru 10/8. Ingber, 460 W. Broadway (674-0101).

LORA PENNINGTON—Paper sculpture, thru 10/15. Starkman, 465 W. Broadway (228-3047). Wed.-Sat. 12-5, Sun. 1-6.

HELEN POLLOCK—Relationships of archetypal figures in dream-like environments, thru 10/13. Westbroadway, 431 W. Broadway (966-2520).

KENNETH PRICE—Ceramic sculpture, thru 10/15/Sculpture by gallery artists, thru 9/30. Castelli, 420 W. Broadway (431-5160).

JOSEPH REBOLI—Realist paintings, 10/1-25. Henoch, 80 Wooster (966-0303).

CAROLEE SCHNEEMANN—Multi-image drawings, sculpture, paintings, thru 10/5. Hutchinson, 138 Greene (966-3066).

CONSTANCE SCHWARTZ—"Landscape Encounters," thru 10/2. Central Hall, 386 W. Broadway (752-7750). Tues.-Sun. 12-6.

TODD SILER—Thought assemblies in photomontages, collages, large 3-D constructions, thru 10/8. Feldman, 31 Mercer (226-3232).

JEAN-LUC VILMOUTH—Totems of found objects, thru 10/1. Toll, 146 Greene (431-1788).

ALAN WOLFSON—Dioramas on the city including 42nd Street, thru 10/1. Meisel, 141 Prince (677-1340).

BILL WOODROW—Contemporary narratives using junked autos, transistors, thru 10/6. Gladstone, 152 Wooster (505-8690).

Other

ELAINE ALLEN—The human figure in wood, steel, copper; 9/27-10/16. Noho, 168 Mercer (473-9619).

DOTTY ATTIE—New work, 9/27-10/15. A.I.R.. 63 Crosby (966-0799).

JOHN CHAMBERLAIN—Auto part sculpture from 1961 to 1982 plus auto lacquer on formica from the mid 60's, thru 10/30. Dia Art Foundation, 67 Vestry (925-9009).

RAPHAEL COLLAZO—Paintings, drawings, thru 10/16. Bush, 260 W. 86th (873-1397).

ALAN COTE—Drawings from 1980 to 1983, thru 10/4. Brandt, 45 Bond (475-2224).

FRITZ EICHENBERG—Wood engravings, thru 10/12. Ryan, 452 Columbus (799-2304).

CHARLES HEWITT—Every day man as the reluctant hero in lino and woodcuts, thru 10/22. Jay, 13 Jay (925-9424).

DAVID MIRETSKY—Small, meticulously painted figures; many bloated, thru 10/7. Martin, 213 E. 49th (980-8104). Mon.-Fri. 10-5.

ART

JOSEPH NECHVATAL—"Isle of Dread," two dioramas of the effects of war, thru 11/1. 71 and 120 Broadway (269-0320).

ROGELIO POLESELLO—Floating stripes of vivid colors, thru 10/16. Seguy, 61 W. 62nd (265-3314).

TERRY ROSENBERG—"Setters," an installation of ceramic tiles, thru 10/16. Clocktower, 108 Leonard (784-2084). Thurs.-Sun. 12-6.

ITALO SCANGA—Brightly painted wood sculpture mixing the abstract and the figural, thru 10/29. Delahunty, 291 Church (226-2519).

ROY SHIFRIN—"Icarus," in bronze, thru 10/30. Manhattan Community College, 199 Chambers.

LOUISE P. SLOANE—Encaustic paintings, thru 10/23. St. Peter's Church, 619 Lexington (935-2200).

MARY JOAN WAID—The human face, 9/27-10/22. Einstein, 243 E. 82nd (628-8782).

FRANK LLOYD WRIGHT—Furniture and drawings from 1900 through the 50's, 9/28-11/19. FIFTY-50, 793 Broadway (777-3208).

GROUP SHOWS

57th Street

BREWSTER—41 W. 57th (980-1975). Sculpture by Zuniga, oils by Carrington, thru 9/30.

DEL RE—41 E. 57th (688-1843). Nine American masters including deKooning, Rothko, Stella, 9/29-10/22.

DEUTSCH—20 W. 57th (765-4722). Sculpture by Barrett, Cave, Edwards, Egbert plus pieces from the collection Bluemner, Hartley, Prendergast, thru 10/6.

DYANSEN—11 E. 57th (489-7830) and 122 Spring (226-3384). Cloutier, Erte, Lucchesi, Nagel, thru 10/2.

EMMERICH—41 E. 57th (752-0124). Elemental allegories in cut acrylics on paper, thru 10/1.

FITCH-FEBVREL—5 E. 57th (688-8522). 19th-and 20th-century works on paper by Klinger, Redon, Tissot, thru 10/14.

GALERIA JOAN PRATS—29 W. 57th (486-6770). Five Americans, Bohary, Walsh, thru 10/30.

GETLER/PALL—50 W. 57th (581-2724). Carboni, Carnwath, Sorman, thru 10/1.

HABER THEODORE – 24 W. 57th. Gallery artists for the first time in the new space, 10/1-22.

HEESY—50 W. 57th (245-1420). Recent prints by Arnoldi, Bartlett, Diebenkorn, Katz, thru 10/15.

MARKEL—50 W. 57th (581-1909). Contemporary light by Diebenkorn, Keister, Sigler, thru 10/9.

MODERN MASTER TAPESTRIES—11 E. 57th (838-0412). Collage tapestries by Goodnough, Marca-Relli, Stamos, Vicente, thru 10/15.

OSCARSSON HOOD—41 W. 57th (750-8640). New work by Breivik, Sims, Willis, thru 10/8.

SIEGEL—24 W 57th (586-0605). "Nocturne" by 56 artists including Berthot, Budd, Rotterdam, thru 10/1.

SPECTRUM—30 W. 57th (246-2525). Posters and lithos for the Olympic Winter Games in Yugoslavia by Folon, Hockney, Kolar, Moore, Warhol, 9/29-10/28.

WUNDERLICH—41 E. 57th (724-8778). Mon.-Fri. 9:30-5:30. 19th- and 20th-century Americans including Church, Cole, Heade, Remington, thru 9/30.

Madison Avenue and Vicinity

CARUS—872 Madison (879-4660). German Expressionist watercolors, drawings and prints with a focus on Nolde, thru 11/26.

CHILDS—956 Madison (772-6606). 200 years of American portraiture by Peale, Smibert, Tarbell, thru 11/5. . Pastels and paintings by Ducasse from 1920 to 1950, thru 10/29. . . The American City by printmakers Bellows, Sloan, thru 10/29.

FACADE—741 Madison (744-4997). French textile designs from the 30's plus painted photos of New York City by Lennard, 9/27-11/12

GALLERY 10—29 E. 73rd (861-5533). Late 19th-century Navajo Germantown weavings, 9/29-10/22.

GOETHE HOUSE—1014 Fifth (744-8310). Tues., Thurs. 11-7, Wed., Fri., Sat. 12-5. Pennsylvania German quilts from 1850 to 1920, thru 10/22

KING—136 E. 74th (249-5010). Animal sculpture by Bartlett, Haller, Lewis, thru 10/8.

LABOETIE—9 E. 82nd (535-4865). Drawings by Boccioni, Botero, Klimt, thru 10/13.

LEVY—981 Madison (628-7088). Americans Hall, Harnett, Robinson, Whittredge, thru 9/30.

MARBELLA—28 E 72nd (288-7809). Mon.-Fri. 11-5:30. Man and nature by Church, Inness, Martin, Paxson, Richards, thru 10/1.

MATHES—Early 20th-century Americans Bluemner, Blume, Davis, Nadelman, thru 10/22.

ROLLY-MICHAUX—943 Madison (535-1460). Watercolors by Calder, Delaunay, lithos by Chagall, Miro, thru 10/15.

SABARSKY—987 Madison (628-6281). The German Expressionists Dix, Grosz, Kirchner, thru 9/30.

SOLOMON—959 Madison (737-8200). Mon.-Sat. 11-5:30. Avery, Hofmann, Moore, thru 9/30.

SOLOMON—724 Fifth (757-7777). Part I, An Historical Survey of the gallery including Anderson, Kushner, Wegman, thru 10/5.

SPANIERMAN—50 E. 78th [illegible]9-7085). Mon.-Thurs. 9-5:30, Fri. 9-3. American [illegible]pressionists Cassatt, Chase, Metcalf, Sargent, thru 10/15.

STONE—48 E. 86th (988-6870). New artists, thru 9/30.

URBAN CENTER—457 Madison (935-3960). Mon.-Sat. 11-5. The history of terra-cotta in New York City, thru 10/26. . . "Ruins and Revivals: The Architecture of Urban Devastation," thru 11/3.

WEINTRAUB—992 Madison (879-1195). New acquisitions by Botero, Leger, Picasso, thru 9/30.

SoHo

ART & DESIGN—152 Wooster (777-4207). Paintings by Bucaro, Vejzovic, and bronzes by Pinto, thru 10/9.

BOWERY—121 Wooster (226-9543). Landscapes by Baragona, Bell, Faust, 9/30-10/19.

CENTRAL FALLS—478 W. Broadway (475-3333). Former exhibiting artists including Friedman, Krementz, Mailer, Nathanson, Warhol, thru 10/16.

CONCORD—451 Broome (226-9543). Landscapes by Copley, Hall, Mendelsohn, Wasserman, thru 10/8.

CONDESO/LAWLER—76 Greene (219-1283). Gallery artists at this new location, thru 10/1.

COOPER—155 Wooster (674-0766). "The Next Wave" in conjunction with the Brooklyn Academy of Music plus paintings by Mangold, Marden, Ryman; thru 10/1.

FREIDUS/ORDOVER—70 Greene (925-0113). Paintings by emerging artists, thru 10/15.

HENOCH—80 Wooster (966-0303). Bidner, Evans, Reboli, thru 9/30.

HOFFMAN—429 W. Broadway (966-6676). New work by gallery artists including Brady, Eddy, Nice, Siegel, Tworkov, Wofford, thru 10/5.

KNOWLTON—153 Mercer (431-8808). Beauchamp, Bramson, Faulkner, Wilson; thru 10/5.

NAIFS ET PRIMITIFS—172 Prince (925-0918). Naive views of Paris, thru 11/8.

SEMAPHORE—462 W. Broadway (228-7990). Landscapes by Gornik, Komar & Melamid, Ruscha, Zwack; thru 10/8.

SOHO CENTER—114 Prince (226-1995). Cooper, McCabe, Rosmarin, Toepp, thru 10/15.

TWENTY SIX HORSES—484 Broome (925-6346). Tues.-Sun. 11:30-6. Native Americans Churchill, Ragan, Vigil, thru 10/9.

WARD-NASSE—178 Prince (925-6951). Surreal abstractions by Gregg, city scenes by Litz, others, thru 10/13.

WEBER—142 Greene (966-6115). Science fiction by nine artists exhibited on black walls, thru 10/8.

Other

BAUM—12 W. 37th (695-7200). Black-and-white by Green, Izu, McLaughlin, thru 10/28.

BOUCKAERT—100 Hudson (925-6239). Religious narratives by Bidlo, Franceschi, McFarlane, thru 10/1.

BROOKLYN ARMY TERMINAL—58th Street and First Avenue, Brooklyn (619-5000). Fri.-Sun. 12-6. 350 artists in 125,000 square feet of space, thru 10/30.

DUBELLE—40 W. 17th (929-6200). "Pluralism" by Halahmy, Martin, Meadmore, thru 10/15.

80 **WASHINGTON SQUARE E**—NYU (598-2163). Mask-like apparitions in egg tempera by Imaizumi, painted sculpture by Thoubboron, others, thru 9/30.

FELICE—295 Lafayette (334-8192). The figurative by eight, thru 10/15.

FELICIE—141 E. 56th (752-7567). Mon.-Fri. 10-5:30. Cartoon art including Dick, Garfield, Tracy, others, thru 9/30.

FRANKLIN FURNACE—112 Franklin (925-4671). "Natural Hazards," an installation by Rumm, thru 10/22.

GRASS ROOTS—75 University Place (505-7272). Wed.-Sat. 11-6. Figural ceramic sculpture from Ocumicho, Mexico, thru 10/12.

INTAR—420 W. 42nd (695-6134). Paintings and photos of Latin American dictators, thru 10/5.

ITC CENTER—866 Second (371-0699). Mon.-Fri 12-5. Video graphics, logos, posters, illustrations thru 9/30.

JAPAN HOUSE—333 E. 47th (832-1155). Daily 11-5 Fri. til 7:30. Autumn grasses and water in Japanes art from the 13th through the 17th centuries, thru 11 13.

NATURE MORTE—204 E. 10th (420-9544). Thurs. Sun. 12-6:30. Photographic details of Pompeii by Albert, figures on layered plexiglass by Helle geometric wire mesh by Pomar, wax and acrylics b Richter, thru 9/30.

PAINTING SPACE 122—150 First (533-4624 Thurs.-Sat. 12-6. Small scale ceramic environment by Borgatta, bronze figures by Marinaro, burnishe lead heads by McCarthy, thru 10/1.

PARSONS—2 W. 13th (741-7758). Mon.-Fri. 9-9 p.m Sat. 9-6. Contemporary metalwork from Japan, 9 28-10/21.

PRATT MANHATTAN CENTER—160 Lexingto (636-3517). Mon.-Fri. 10-6, Sat. 10-5. Contemporar architectural projects for the third world, thru 10/

PROTETCH MCNEIL—214 Lafayette (226-8957 Portraits of the 80's by Golub, Gordon, Lindse Young, thru 10/8.

P.S. 1—46-01 21st Street, Long Island City (784-2084 Thurs.-Sun. 12-6. New expressions from Germany including Baselitz, Immendorf, Kiefer, Lupertz, Penck thru 11/20.

SHARPE—328 E. 11th (777-4622). Tues.-Sun. 1-6 "Self-Image," by Borofsky, Clemente, Heller, Mapplethorpe, Wye, thru 10/9.

STOLER—13 White (966-5090). Large gouach drawings by Duch, oils of a cruciform and a faceles bust by Palazzolo, others, thru 10/22.

ZIM-LERNER—123 University Place (777-1907 Mon.-Sat. 12-6. Still lifes, 9/27-10/29.

Photography

WYNN BULLOCK—"Experimental Explorations," thru 10/29/Light and four dimensions plus flea market patterns by his wife Edna, thru 10/22. Ledel, 16 Mercer (966-5353)/Neikrug, 224 E. 68t (288-7741).

CHRIS CALLIS—Dancing and figures in motion, 9/27-10/28. DTW, 219 W. 19th (691-6500). Mon.-Fri 10-6, Sat. 1-6.

CAYMAN—381 W. Broadway (966-6699) Guatemala, thru 9/30.

PAUL CICCOTELLI—Laser videos projected ont the viewer, thru 10/1. Jañapa, 303 W. 13t (741-3214). Wed.-Sat. 12-5, 7-9 p.m.

JOE CUOMO—Blurred views of the video arcade, thr 10/9. Focal Point, 278 City Island Avenue, City Island (885-1403).

LOUISE DAHL-WOLFE—Form and fashion from th 30's through the 50's, 9/30-11/12. Staley-Wise, 17 Prince (431-7292).

LOUISE DAHL-WOLFE/PAUL OUTERBRIDG —Fashion from *Harper's Bazaar, Vanity Fair*/Femal nudes and cubist compositions. 9/27-10/15. Grey NYU, 33 Washington Pl. (598-7603).

PHYLLIS DUKES—Photos, thru 10/6. Eno, 10 Wooster (226-5342).

LARRY FINK—Self portraits and recent images, thr 10/21. Pfeifer, 825 Madison (737-2055).

HIDEAKI FUJI—Images by this well known Japanes photographer, thru 9/30. Nikon House, 620 Fift (586-3907).

PAM HASEGAWA—Japan, thru 10/11. St. John th Divine, 1047 Amsterdam (678-6900).

HOSOE—In New York City for the first time sinc 1974, thru 10/22. Light, 724 Fifth (582-6552).

INTERNATIONAL CENTER OF PHOTOGRAPHY—1130 Fifth (860-1783). Tues.-Thurs. 12-8, Fri. Sun. 12-6. The first 100 years of the Metropolita Opera/Portraits of Churchill, Hemingway, O'Keeff by Karsh, 9/30-11/13.

SUELLEN JOHNSON—Urban rhythms in black-and white, 10/11. Photographics Unlimited, 43 W. 22n (255-9678).

REBECCA KAUFMAN—Women artists, thru 10/9 Visual Arts, 137 Wooster (598-0221).

DIANORA NICCOLINI—Men seen from a woman' point of view, thru 9/30. Overseas Press Club, 52 E 41st (679-9650).

RUTH ORKIN—New York City and its park on Fifth throughout the seasons, thru 10/28. Rizzoli, 712 Fifth (397-3721).

PHOTOCOLLECT—740 W. End Ave. (222-7381). Tues., Wed., Fri., Sat. 1-5. The first two decades of photography including Cheney, Llewellyn, Talbot, thru 10/15.

AKAPAS—19 E. 71st (737-6066). Tues. 12-7, Ved.-Fri. 12-5. Surrealism by Atget, Magritte, Man lay, Ubac, thru 10/29.

HO—15 White (638-2816). Fri.-Sun. 1-6, Tues. 7- p.m. The Soviet Union by Americans plus light by hnopp, sequential nudes by Lombardo, thru 10/7.

OTOKU TANAKA—New York City and Tokyo, ru 10/10. Camera Club of NY 37 E. 60th 223-9751). Mon.-Fri. 1-5.

ITED NATIONS GENERAL ASSEMBLY, bby, *First at 45th (686-5522). Daily 9-5. Festivals* round the world by Joe Viesti; thru 9/30.

EPH VENTO—Portraits, fashion still lifes, thru 9/ 0. Art Directors Club, 488 Madison (838-8140). lon.-Fri. 10-5.

OTT WILLIAMS—Geometric surfaces usually of uilding and doorway details, thru 9/30. 4th Street, 7 E. 4th (673-1021). Sun.-Thurs. 2-8 p.m., Fri.-Sat. -10 p.m.

LF—30 W. 57th (586-8432). Mon.-Sat. 10-6. An istorical survey of manipulated techniques of Bar- ard, Le Gray, Michals, Uelsmann, and allegories iews by Cameron, Carroll, Mortensen, Lynes, thru 0/1.

Museums

ERICAN MUSEUM OF NATURAL HIS- ORY, CPW at 79th St. (873-1300). 10-5:45; Wed., ri.-Sat. 10-9. Contribution $3; children $1.50. (Free ri.-Sat. 5-9). Gardner D. Stout Hall of Asian Peoples; ,000 artifacts and artworks, covering Turkey to Ja- an, Siberia to India... Arthur Ross Hall of leteorites... African Textiles; thru 12/4... South of Vinter: Scenes from the Aransas Wildlife Refuge; ru 11/30... A Celebration of Birds: Louis Agassiz uertes and his Art; thru 10/2... Natural History hoto Contest Winners; thru 10/31.. The Great Auk Illustrated Bird Books; thru 10/5... Francis Lee aques: Artist and Naturalist; thru 1/8... Alexander ilson's "American Ornithology," 9/26-10/28.

A SOCIETY—725 Park Ave. at 70th St. 288-6400). Mon.-Sat. 10-5, Thurs. 10-8:30, Sun. 2-5. Closed Mon. $2. The Rockefeller Collection of sian Art: over 250 objects representing major art aditions from Afghanistan to Japan... Emaki: Nar- ative Scrolls from Japan; thru 11/6.

OOKLYN MUSEUM, 188 Eastern Pkwy. 38-5000). Wed.-Sat. 10-5, Sun. 12-5. $2 suggested onation; students $1. The Emily Winthrop Miles ollection of Wedgwood... Wilbour in Egypt: merica's First Egyptologist; thru Sept... Prome- ade: When the Bridge Was New; thru Sept. ... Long land: People and Places, Past and Present: 10/ 30.

OPER-HEWITT MUSEUM, Fifth Ave. at 91st St. 60-6868). Tues. 10-9, Wed.-Sat. 10-5, Sun. 12-5. ; free Tues. after 5. Photography and Architech- re: 1839-1939; thru 10/16... A Penny Saved: Ar- itecture in Cast Iron Toy Banks; thru 10/23... ank Lloyd Wright and the Prairie School; thru 12/ 1... Contemporary Continuous Pattern; thru 1/15.

CK COLLECTION, 1 E. 70th St. (288-0700). es.-Sat. 10-6; $1; students and seniors 50 cents. n. 1-6; $2. Children under 10 not admitted.

GGENHEIM MUSEUM, Fifth Ave., at 89th St. 60-3500). Tues. 11-8; Wed.-Sun. 11-5. $2.50; stu- *nts and seniors* $1.50. *(Free Tues. 5-8). Modern* asters... Sculpture of Charles Simonds; thru 10/ ... New Perspectives in American Art: 1983 xon National Exhibition; 9/30-11/27... Collec- n: 20th Century Sculpture; 9/30-12/11.

VISH MUSEUM—Fifth Ave. at 92nd St. 60-1888). Sun. 11-6; Mon.-Thurs. noon-5, Tues. on-8. Closed Fri., Sat., major Jewish holidays. 2.50; children $1.50; seniors suggested donation. rael in Antiquity... A Tale of Two Cities: Jewish ife in Frankfurt and Istanbul, 1750-1870; thru 12/ ... The Immigrant Generations: Jewish Artists in ritain 1900-1945; thru 10/2... A British Portrait: hotographs by Judy Goldhill; thru 10/2... The liracle of Intervale Avenue; thru 10/31.

TROPOLITAN MUSEUM OF ART, Fifth Ave. 82nd (879-5500). Tues. 10-8:45; Wed.-Sat. 0-4:45; Sun. 11-4:45. Suggested contribution $4; hildren & seniors $2. The Michael C. Rockefeller ing: Primitive Art... Sculpture: New cquisitions... Works of Art in Glass... Installation the Pulpit by Karl Bitter... The Living Room from e Francis Little House, Designed by Frank Lloyd right... The Ruth and Harold D. Uris Center for ducation: Collaborations; thru 10/2. Chinese aintings: Major Artists and Themes; thru 11/1... gyptian Reinstallation: Phase III... Familiar Faces: rench Portraits in Prints; thru 10/23... Twentieth entury Masters: The Thyssen-Bornemisza Collec- on; thru 11/27 Manet Retrospective: more than 00 paintings, prints, watercolors, and more; thru 1/27.. Desert Valley: Early works from Ica, Peru; /27-2/5

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.-Sat. 10:30-5, Sun. 1-5. $2 suggested donation. Four Centuries of Opera; thru 11/ 6.... Fifty Italian Drawings, 1375-1775, from the Scholz Collection; thru 11/13... Letters from Notable Children; thru 11/13.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun. 1-5. Free. The Big Apple: multi-media history of New York from 1524-1983; thru '84... British New York: 1664-1783; thru 11/27... **Theater Museum,** Minskoff Arcade, 1515 Broadway at 44th St. (944-7161). Wed.-Sat. noon-8, Sun. 1-5. Show Stoppers: Great Moments of the American Musical; thru 1/29/84... Maverick in Mauve; thru 1/1.

MUSEUM OF MODERN ART, 18 W. 54th (708-9400). Daily 11-6; Thurs. 11-9; closed Wed. $3, children and seniors $1; Tues. pay as you wish. Selections from the Permanent Collection; thru '83... Mondrian: New York Studio Compositions; thru 9/ 27... Some Contemporary Prints; thru 9/27... Jim Dine: A Heart at the Opera; thru 10/11... Recent Drawings; thru 11/15.

NATIONAL ACADEMY OF DESIGN—*1083 Fifth* Ave., at 89th St. (369-4880). Tues. 12-8, Wed.-Sun. 12-5. (Free Tues. 5-8). $1.50. Metropolitan Opera Houses: The First 100 Years; thru 10/27... Drawings of the French Revolution and First Empire From the Museé Carnavalet; thru 10/30.

NEW-YORK HISTORICAL SOCIETY, Central Park West at 77th St. (873-3400). Tues.-Fri. 11-5, Sat. 10-5, Sun. 1-5. $2; children 75 cents. The World of Tiffany: the Egon Neustadt Collection of Tiffany Lamps; thru Jan., 1984... A Celebration of Opera in Nineteenth-Century New York; thru 10/31... A Celebration: American Landscape Painting, Genre Art and Drawing; thru 1/8... Artists' Views of Central Park, 1814-1914; thru 3/11.

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. Daily ex. Sun. 10-6; some collections to 9. Ramblers: Literary Travels at Home and Abroad; thru 9/30... Henry James' Washington Square; thru 10/18...City and Country: The Emergence of Public Parks in New York; thru 10/ 18... Prints of Felix Buhot (1847-1898); thru 12/ 31... The Metropolitan Opera: The first 100 years; thru 2/18... Diedrich Knickerbocker, Geoffrey *Crayon, Washington Irving: The Lives of An American* Writer in the 19th-Century; 9/30-11/22.

QUEENS MUSEUM, New York City Bldg., Flushing Meadow (592-5555). Tues.-Sat. 10-5; Sun. 1-5. Contribution suggested. Trylon & Perisphere: Icon of the Future... A Twentieth-Century Art from the Metropolitan Museum of Art: Selected Recent Acquisitions; thru 10/16... Indian Miniatures; thru 11/27.

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Tues.-Fri. 10-5, Thurs. to 8 p.m., Sat.-Sun. 1-6. $1; children, 50 cents. A Century of Black Photographers, 1840-1960... Southern Roads/City Pavements: Photographs of Black Americans by Roland L. Freeman; thru 1/8.

WHITNEY MUSEUM, Madison Ave. at 75th (570-3676). Tues. 11-8, Wed.-Sat. 11-6, Sun. 12-6. $2.50, seniors $1.25; free Tues. after 6. 20th-Century American Art: Highlights of the Permanent Collection... Calder's Circus... Minimalism to Expressionism: Painting and Sculpture since 1965; thru 12/4... Morris Graves: Vision of the Inner Eye; thru 11/27... The Sculptor as Draftsman; thru 11/13. **Whitney Museum at Philip Morris,** 42nd at Park (878-2550). Three American Families: A Tradition of Artistic Pursuit; thru 10/26. **Downtown Whitney Museum:** Spectators of Life: Guy Père du Bois and John Sloan; thru 10/28.

Auctions

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). 9/28 at 10 & 2: American Watercolors, Drawings, Paintings and Sculpture of the 18th, 19th and 20th Centuries. On view from 9/23. 10/1 at 10 & 2: Fine Art Nouveau , Art Deco, and Sculpture. On view from 9/24. **East,** 219 E. 67th St. (570-4141). 9/27 at 10: Furniture, Paintings, Rugs, and Decorative Objects. On view from 9/23. 9/29 at 10, 2 & 3:30: Art Nouveau and Art Deco. On view from 9/24.

DOYLE—175 E. 87th St. (427-2730). 9/28 at 10: By Order of the Provident Loan Society: Jewelry, Watches, Silverware, Numismatics and Philatelics. On view from 9/24. 9/28 at 7: Important 19th and 20th Century American Paintings and Sculpture. On view from 9/24.

PHILLIPS—406 E. 79th St. (570-4830). 9/28 at 11: Art Nouveau and Art Deco. On view from 9/24. 9/ 29 at 11: A Collection of Fire-Fighting Transportation, Military and Agricultural Models, Collectibles, and Ephemera. On view from 9/24.

SOTHEBY PARKE BERNET—York Ave. at 72nd St. (472-3400). 9/30 at 2: Decorative Works of Art, Paintings, and Furniture: Property from the Estate of Raymond P. Sloan. On view from 9/24.

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MUSIC & DANCE

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Brooklyn Academy of Music (BAM), 30 Lafayette Ave. (636-4100)

Brooklyn Center for the Performing Arts at Brooklyn College, Flatbush and Nostrand Aves. (434-1900)

Carnegie Hall and Carnegie Recital Hall, Seventh Ave. at 57th St. (247-7459)

City Center, 131 W. 55th St. (246-8989)

Citicorp Center, Lexington Ave. and 53rd St. (559-2330)

Joyce Theater, 175 Eighth Ave. and 19th St. (242-0800)

Lincoln Center: 62nd-66th Sts., Columbus-Amsterdam Aves. Alice Tully Hall (362-1911), Avery Fisher Hall (874-2424). Library Museum (870-1630). Metropolitan Opera House (362-6000). New York State Theater (870-5570)

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000)

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719)

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949)

92nd St Y, on Lexington Ave. (427-4410)

Symphony Space, Broadway at 95th St. (864-5400)

Town Hall, 123 W. 43rd St. (840-2824)

Concerts

Bryant Park Ticket Booth

HALF-PRICE TICKETS—Same-day opera, concert, and dance performances are sold here, seven days a week, noon-7 p.m., depending on availability. Just inside the park, off 42nd St. east of Sixth Ave. (382-2323).

Monday, September 26

GESA GORDON, violinist/**ANNA MANICONE,** pianist. Handel, Brahms, Beethoven. Carnegie Recital Hall at 8. $6.

MUSIC PROJECT—Merkin Concert Hall at 8. $7.

NEW YORK CONCERTINO ENSEMBLE—"The Glorious French Baroque." St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

STEVE FISHMAN GROUP—Jazz. Bryant Park, off Sixth Ave., 40th-42nd Sts., at 12:30. Free.

Tuesday, September 27

NEW YORK PHILHARMONIC, Rafael Kubelik conductor; pianist André Watts. Beethoven's Piano Concerto No. 5, "Emperor," and Symphony No. 3, "Eroica." Avery Fisher Hall at 7:30. $6-$25.

DONALD WEILERSTEIN, violinist/**VIVIAN HORNIK WEILERSTEIN,** pianist. Sonatas by Bartók, Ravel, Ives, Enesco. 92nd Street Y at 8. $7-$9.50.

JEAN NEWTON, harpsichordist (N.Y. debut), with violist-violinist Louise Schulman, flutist Daniel Waitzman, cellist Myron Lutzke Bach, Scarlatti, Alpher (world premiere) Merkin Concert Hall at 8 $7

INTERNATIONAL PIANO COMPETITION FINALS, of the Walter W Naumburg Foundation. Carnegie Hall, 10 a.m.-5 p.m. Free.

EUGENE GAUB, pianist. Beethoven and Ravel. Trinity Church, Broadway at Wall St., at 12:45. Free.

MARY ANN HART, mezzo-soprano (N.Y. debut), with pianist Philip Highfill Jr. Schumann, Wolf, Debussy, Ives, others. Carnegie Recital Hall at 8. $7.

MARJE KESSLER AND GARY SCHREINER, jazz singers. St. Vartan Park, 35th Street and First Ave., at 6. Free.

METROPOLITAN SINGERS/THE GREEK CHORAL SOCIETY, with members of the Little Orchestra Society, Dino Anagnost conductor. "A Musical Tribute to New York." Damrosch Park Bandshell, Lincoln Center, at 8. Free.

DEUCE—Jazz and Funk. Astor Pl., Cooper Square Park, at 12:15. Free.

MARCIA BUTLER, oboist/**EVELYN GOLZ,** pianist. Hindemith, Britten, Dutilleux. The Galleria, 115 E. 57th St., at 12:30. Free.

MUSIC LIVE!—Rock and salsa, with open jamming. Truck and Warehouse Theater, 79 E. 4th St. (254-5060), at 7:30. $3.

Wednesday, September 28

YIN CHENG-ZONG, pianist (U.S. debut). Scarlatti, Mozart, Beethoven, Liszt. Carnegie Hall at 8. $8-$15.

ELAINE KEILLOR, pianist (N.Y. debut). Haydn, Eckard, Fauré, Scriabin, and premieres by Colgrass, Cardy, Miller. Carnegie Recital Hall at 8. $6.

PATRICIA NEELY, viola da gamba. Bach, Jenkins, Locke, others. St. James Chapel at St. John the Divine, 112th St. and Amsterdam Ave., at 8. $6.

NANCY TSUNG, violinist (N.Y. debut). Town Hall at 6. $3.

JOCY DE OLIVEIRA, pianist. Music based on bird themes, from Messiaen's *Catalogue d'Oiseaux,* I and II. American Museum of Natural History, C.P.W. at 79th St. (873-1300), at 7. Museum admission.

GUILLERMO FIGUEROA, violinist. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

Thursday, September 29

NEW YORK PHILHARMONIC, Rafael Kubelik conductor; violinist Henryk Szeryng, baritone Roland Hermann. Beethoven's Violin Concerto; Hartmann's *Cantata Gesangszene* (U.S. premiere). Avery Fisher Hall at 8. $6-$25.

ENGELBERT HUMPERDINCK—Radio City Music Hall, 50th St. and Sixth Ave. (757-3100), at 8. $17.50-$25.

RUSSEL BRAZZEL, guitarist. Carnegie Recital Hall at 8. $6.50.

GUARNERI QUARTET/RUTH LAREDO, pianist/**PAUL SPERRY,** tenor/**RANSOM WILSON,** flutist. Chamber music by Beethoven; benefit for Performing Artists for Nuclear Disarmament. Symphony Space at 8. $10, $15, $50.

HAMMONN STRING QUARTET, with Larry Guy, clarinetist. Brahms's Quintet for Clarinet and Strings in b, Op. 115. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

THE BOOSTERS—Fusion band. Bryant Park, off Sixth Ave., 40th-42nd Sts., at 12:15. Free.

JONATHAN FELDMAN, pianist/**JULIAN RODESCU,** cellist. Tartini, Beethoven, Brahms. Bargemusic Ltd., Fulton Ferry Landing, Brooklyn (624-4061), at 7. $6.

Friday, September 30

NEW YORK PHILHARMONIC—See 9/29.

ENGELBERT HUMPERDINCK—See 9/29.

NEW YORK WOODWIND QUINTET—Reicha, Ligeti, Nielsen. Carnegie Recital Hall at 8. $8.50.

VERNON L. SMITH/MARGARET SWINCHOSKI, flutists. Galleria, 115 E. 57th St., at 12:30. Free.

BOBBIE WAYNE AND DAN MOZELL—Gala folk festival. Centerfold, 263 W. 86th St. (866-4454), at 7:45 $4.

BILLY TAYLOR, pianist Jazz at Noon, a jam session Freddy's, 308 E. 49th St (888-1633), at 12 $4

GEMINI—Original and traditional folk music from America, the British Isles, Israel, Hungary. Good Coffee House, 53 Prospect Park West (768-2972), at 9. $3.

Saturday, October 1

NEW YORK PHILHARMONIC—See 9/29.

YALE SCHOOL OF MUSIC—Chamber music performed by faculty members clarinetist Keith Wilson, violinist Sidney Harth, pianist Ward Davenny, with cellist Claudio Jaffe. Brahms, Bloch, Hindemith. Merkin Concert Hall at 8:30. $7.

ROGER SALANDER, clarinetist. Schumann, Brahms, Sutrmeister, Bernstein. Carnegie Recital Hall at 8:30. $8.50.

ENGELBERT HUMPERDINCK—See 9/29.

ROBERT MANN, violinist/**YEFIM BRONFMAN,**
pianist. Mozart Sonatas Nos. 1, 10, 4, 15. Metropo
tan Museum at 8. $10.

DE DANANN/TOUCHSTONE, with vocalist Trio
Ni Dhomhnaill. Irish music. Town Hall at 8. $10.
$12.50.

THE IMPERIALS—Gospel concert. Madison Squa
Garden Felt Forum at 8. $10.

ZAUBERMUSIK—Oboe, clarinet, bassoon, pia
Roosevelt Birthplace, 28 E. 20th St., at 2. Free.

MARLENE VER PLANCK, jazz. Citicorp at 6. Fr

SHEILA DAHR, with Inder Lal and Zamir Ahm
Vocal and sarangi music of North India. Alternati
Museum, 17 White St. (966-4444), at 8. $7.

BOBBIE WAYNE AND DAN MOZELL—See 9/

ELIZABETH HODES, soprano/**ROBERT KOPE
SON,** pianist. Poulenc, Tchaikovsky, Sondhei
Weill. Lincoln Center Library at 2:30. Free.

Sunday, October 2

MIRIAM FRIED, violinist, with pianist Luis Bat
Tartini, Bach, Janacek, Dvorak, Suk. Carnegie Hall
3. $6-$12.50.

PITTSBURGH SYMPHONY, André Previn co
ductor. Berlioz's *Corsair* Overture; Waltzes fro
Strauss's *Der Rosenkavalier;* Beethoven's Sympho
No. 7. Avery Fisher Hall at 3. $35-$300; benefit
Deafness Research Foundation (684-6556).

RAYMOND JACKSON, pianist. Bach, Brahms, Sch
mann, Taylor, spirituals (arranged by Perkinso
Merkin Concert Hall at 3. $8, $10.

STEPHEN LEHEW, tenor. Bernstein, Puccini, L
ner and Loewe, Vaughan Williams, others. Ave
Fisher Hall at 11 a.m. Free.

VICTORIA GRISWOLD, pianist. C.P.E. Bach, Be
thoven, Brahms, Barber, Debussy. Carnegie Recit
Hall at 2. $6.

GARY SCHOCKER, flutist. Bach, Hindemith, Ber
others. Carnegie Recital Hall at 5:30. $7.

ST. PETER'S CHURCH—At 5, Jazz Vespers, with
die Bonnemere, Orchestra, JESU Choir; offering.
7, James Oliver Jones Jr.; $3. Lexington Ave. a
54th St. (935-2200).

MITCHELL KORN, 12-string guitar. Citicorp M
ket at noon. Free.

LESTER BOWIE TRIPLE CROWN TRIO—Ja
The Manhattan Healing Arts Center, 386 Broadw
at 7:30 and 9. $7.

GEORGE SHEARING DUO, featuring Don Thom
son. The Jewish Guild for the Blind, 15 W. 65th
at 3. Free.

CHAMBER MUSIC VARIETIES, with Alis
Deane, piano; Arturo Delmoni, violin; Richa
Locker, violoncello. Debussy, Chopin, Dvor
Christ and St. Stephen's Church, 120 W. 69th St.,
3. $5, suggested donation.

GIORA FEIDMAN, clarinetist, with guitarist Jeff
rael, double-bassist Peter Weitzner. Jewish folk m
sic. Queens College Colden Center, LIE and Kisse
Blvd., Flushing (793-8080), at 3. $6-$8.

BARGEMUSIC RESIDENT MUSICIANS—See
29. Today, other players. Bach, Puccini, Debussy;
4. $6

BILL JACOBS JAZZ ENSEMBLE—Queens M
seum, N Y C Building, Flushing Meadow-Coro
Park, Flushing (592-2405), at 1 30 Free

Opera

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week of the Centennial season. Mon., 9/26, at 7: B
lioz's *Les Troyens,* Levine conducting; with Troyan
Jessye Norman (debut), Domingo, Monk, Plishk
Taillon, Allan Glassman (debut), Jane White (deb
9/27 at 8: Donizetti's *La Fille du Regiment,* Bonyn
conducting; with Sutherland, Resnik, Kraus, B
berian, White. 9/28 at 8: Verdi's *La Forza del D*
tino, Levine conducting; with Bumbry, Jon
Carreras, Bruson, Capecchi, Ghiaurov. 9/29 at 6:3
Les Troyens; same as 9/26. 9/30 at 8: Puccini's
Bohème, Kohn conducting; with Freni, Barbara Da
iels (debut), Shicoff, Ellis, Morris, Hartman, Tajo. 1
1 at 2: *La Forza del Destino;* same as 9/28. 10/1
8: *La Fille du Regiment;* same as 9/27.

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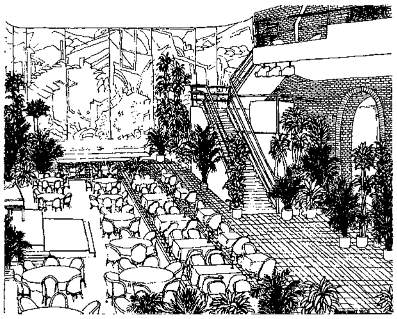

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MUSIC & DANCE

New York City Opera
At the New York State Theater

THRU 11/13—$3.50-$30. 9/27 at 8: Massenet's *Cendrillon,* Bernardi conducting; with Esham, Mills, Wallis, Forrester, Lloyd, Christin, Parker, Clark, Jamerson. 9/28: no performance. 9/29 at 8: Handel's *Alcina,* a new production; Leppard conducting; with Vaness, Mills, D'Anna Fortunato (debut), Lerner, Pelle, Stewart, Dworchak; Andrei Serban (debut), director; Beni Montresor, designer; Mark W. Stanley (debut), lighting designer. 9/30 at 8: Puccini's *Turandot,* Pallo conducting; with Telep-Ehrlich, Myers, West, Dworchak, 10/1 at 2: Bizet's *Les Pecheurs de Perles,* Bergeson conducting; with Diana Walker (debut), Hadley, Stone, Gill. 10/1 at 8: Bizet's *Carmen,* Pallo conducting; with Davidson, Hynes, Theyard, Thompson. 10/2 at 1: Lehar's *The Merry Widow,* Eric Knight conductor (debut); with Huffstodt, Marsee, Joyce Castle (debut), Debra Vanderlinde (debut), Kays, Cris Groenendaal (debut), Isaac, Harrold, Jamerson. 10/2 at 7: *The Merry Widow;* same as matinee, except Munro for Huffstodt, Wexler for Groenendaal.

Other

NERONE, by Boito. Amato Opera, 319 Bowery. 10/1, 8, 15 at 7:30; 10/2, 9, 16 at 2:30. $8.

LIGHT OPERA OF MANHATTAN—Eastside Playhouse, 334 E. 74th St. (861-2288). 9/28-10/9, Gilbert and Sullivan's *Princess Ida.* Wed.-Sat. at 8; Wed. at 2; Sat. and Sun. at 3:30. Wed. and Thurs., $8-$13; Fri.-Sun., $8-$13.50.

OPERATIC RECITAL, by members of the Chamber Opera Theatre of New York. Harkness Plaza Atrium, 61 W. 62nd St. 9/28 at 6. Free.

REGINA OPERA COMPANY—An operatic recital of duets, arias, and a quartet. At Regina Hall, 65th St. and Twelfth Ave. Brooklyn (232-3555). 10/2 at 4. Free.

Dance

Maurice Béjart's Ballet of the 20th Century
At City Center

THRU 10/9—Guest dancers are Marcia Haydée and Jorge Donn. $5-$35. Program I, 10/2 at 2, 10/5, 6, 7, at 8, 10/9 at 2: *Eros Thanatos (Love and Death),* which includes excerpts from *Le Sacre du Printemps,* pas de deux from *Romeo and Juliet, Mein Kampf, The Dragonfly,* and *Bolero.* Program II, 9/27 at 8, 10/1 at 2 and 8: *Wien, Wien Nur du Allein,* a full-evening ballet. Program 3A, 9/28, 30 at 8, 10/8 at 2: *Greek Dances, Concerto in Re, Le Sacre du Printemps.* Program 3B, 9/29, 10/4, 8 at 8: *Concerto in Re, The Divine, Le Sacre du Printemps.*

Bat Dor Dance Company of Israel
At the Joyce Theater

THRU 10/2—Saturday evenings, $20; other performances, $15. 9/26 at 8: *Blue Skin, Women Song, Othello, Journey.* 9/27 at 8: *Illusion, Tzaikerk, Jeremiah, And After.* 9/28 at 2: *Cloven Kingdom, Eve of Death, Alto Rhapsody, And After.* 10/1 at 8: *Rhapsody, Jeremiah, Tzaikerk, Journey.* 10/2 at 3: *Illusion, Eve of Death, Tzaikerk, Prophetic Visions.* 10/2 at 7:30: *Khamsin, Rhapsody, Othello, Journey.*

Other

RITHA DEVI—Traditional and creative dances from different regions of India. Lillie Blake School, 45 E. 81st St. (988-7697). 10/1, 8, at 7:30. $5.

DIT O DAT—Johan Renvall and Christopher Gillis dance in NYC premiere of *Parkway,* a work by Matthew Nash. With David Parsons, Daniel Ezralow, Monica Morris, others. Marymount Manhattan Theater, 221 E. 71st St. 9/29, 30, 10/1 at 8. $7.

D. J. MCDONALD AND DANCERS—Premiere of the full-length *Levittown,* a dance/play by McDonald. Merce Cunningham Studio, 11th floor, 463 West St. (924-0077). 10/1, 2, 3 at 9. $6.

MIRALI SHARON DANCE COMPANY—Israeli troupe makes its American debut with the New York premiere of *Phoenix* and world premiere of *Tehillot,* choreographed by Sharon. 92nd St. Y. 10/1 at 8, 10/2 at 2 and 8. $7-$10.

MARTA RENZI AND DANCERS—*New and Not So New,* a program of Renzi's works. Bessie Schönberg Theater, 219 W. 19th St. (924-0077). 9/29, 30, 10/1 at 8, 10/2 at 3. $7.

POLISH/AMERICAN FOLK DANCE COMPANY—Twenty-four dancers perform. Damrosch Park, Lincoln Center. 10/2 at 5. Free.

RIVERSIDE DANCE FESTIVAL—9/28 and 30 at 8, the Rachel Harms Dance Company, in world premiere of a new duet. 9/29, 10/1 at 8; 10/2 at 2 and 8, the Charles Moore Dance Theatre; Riverside Church, 120th Street and Riverside Drive. $6.

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OTHER EVENTS

Happenings

FAIRS AND FESTIVALS, as fall begins: Bryant Park, behind the Public Library on 42nd St., off Sixth Ave., will have its own country fair, 9/28, noon-6, with urban and commercial growers on hand. . . W. 87th St. says it's 100 years old, and it ought to know. So, 10/1, 10-6, it's throwing a Pumpkin Fair, Columbus - Amsterdam., homemade foods, flea market, children's fun. . . Also street - style fun, 10/2. 11-7, on the Village's Greenwich Ave. from Sixth Ave. to Eighth Ave. The street's own shopkeepers, plus vendors and sidewalk cafes to sample from. . . The Greek community in Astoria, in Queens, will have its big cultural-fun festival 9/30-10/2, at the Bohemian Hall and P.S. 85, on 24th Ave. and 31st St. 9/30, 6-midnight; 10/1 and 2, 1-midnight. Greek musicians and dancers, films, handicrafts, art and sculpture, a book fair, and more. Free admission. . . Thru 9/29, 10-9, the Association for the Help of Retarded Children is holding a fair/sale at the Mid Island Plaza Mall, Rte. 107, in Hicksville, L.I. Books, arts and crafts, and items made by children.

THAT'S ENTERTAINMENT! — "The World's Toughest Rodeo," they call it, and over 300 cowboy/girl pros, clowns, daredevil riders, and bronc-busters will hoof it into Madison Square Garden, for a big competition and wild-and-wooly show. 9/30 at 7:30; 10/1, 2 at 2; $6-$10. Note: performance 10/1 at 8, benefit for fight against AIDS; tickets, $10-$55 (807-7517). . . Who doesn't enjoy watching figure skaters at work? Over 200 of them, from preliminary to senior classes, will compete in the Middle Atlantic Championships, 9/28-10/1. Drop in and watch them at Skyrink, 450 W. 33rd St. (947-3680): Wed., 8 a.m.-8 p.m., $3; Thurs. and Fri., 8 a.m.-10 p.m., $3 to 2, then $6; Sat., $3 from 7:30 to noon, then $8.

HOUSE NOTES — Brooklyn's annual Brownstone Conference Fair is 10/1, 10-5, and 10/2, 11-5. You can see exhibits, take part in discussions, and be entertained, all on the subject of brownstoning and community life. At Brooklyn Union Gas Co. Bldg., 195 Montague St. (858-7760). . . In downtown Jersey City, 10/2 is the date for the Van Vorst Park House Tour, 1-5. Buy tickets at the Park, Montgomery and Jersey Aves.; $5. 19th-century homes in varying styles as well as buildings on their way to restoration are on the self-guided tour (201-435-8808).

TWO GALAS, for good causes: Opera Experiences for Disabled Youth benefits from an evening honoring tenor Placido Domingo. At the Plaza, 10/1 at 7:30; zarzuela entertainment, dancing to Peter Duchin, with dinner. $175 per person (477-1216, 472-5653). . . The Will Rogers Institute in White Plains is staging a street fair on three floors at the McGraw-Hill Building, Sixth Ave. at 49th St., 10/3, 7-11. Trans-Lux's long-running hit film "The New York Experience" will run continuously, and there'll be arcade games, carnival booths, and entertainment. Tickets, $100 (931-1211).

ADDED ATTRACTIONS, in brief: 10/1 at 10 a.m., the starting gun for the annual Schooner Race for the Mayor's Cup goes off, and the boats push off from Pier A at Battery Park headed for the Verrazano Bridge, to finish up at Pier 16, South Street Seaport on the East River. See the fleet on the 30th, between 5 and 7, at the pier, Fulton St. and the East River. . . Three auctions of members' paintings and graphics will be on the Salmagundi Club's schedule, 9/30, 10/7, 10/14. At 47 Fifth Ave. at 8, with viewing from 9/26, daily 1-5. Oil and pastel artist Frank Zuccarelli will demonstrate the skill of the pastel-landscape painter, 9/28 at 8. This event is free, as is admission to the auctions. . . "American Gardens of the Gilded Era," a lecture by Alfred Branam Jr., focuses on Dumbarton Oaks in Washington, Miami's Viscaya, and Marsh Hall in Pennsylvania. At the Horticultural Society, 128 W. 58th St., 9/28 at 7; $2 (757-0915). . . Experts from Christie's auction establishment will visit Caramoor, in Katonah, N.Y., for an appraisal day, 10/1, 10-4. Take one item, take a tour, enjoy a lecture on the China trade; admission, $8.

Tours

SOUTH AND WEST OF CENTRAL PARK—"The Grand Boulevards," a New York Walk-About (582-8083 weekdays; 914-834-5388 weekends, evenings). 10/2 at 11 a.m. or 2, meet NE corner of 57th St. and Seventh Ave. $4.

42ND ST., EAST TO WEST—Art Deco Society walk (758-9447). 10/1 at 2:30, meet at Daily News Building, 220 E. 42nd St. $3.

JACKSON HEIGHTS, a snacks-and-safari trek in Queens, with Adventure on a Shoestring (265-2663). 10/1 at 2, meet NW corner of Roosevelt Ave. and 74th St., Queens. $5, plus snack costs.

MANHATTAN'S ROCKY NORTHERN COAST—With Shore Walkers of N.Y. (663-2167). 10/2 at 9:30 a.m., meet at SW corner of Broadway and 180th St. $2.50.

LIGHTHOUSE HILL/FRANK LLOYD WRIGHT HOUSE—Staten Island - architecture tour, with the S.I. Historical Society (351-1617). 10/2 at 2, from Third County Courthouse, Richmondtown Restoration. $5 ($12 includes two more tours, 10/23, 30). Reservations necessary. First tour includes Jacques Marchais Center of Tibetan Art and Latourette House

WILLIAMSBURG, IN BROOKLYN—Brownstone, brick, and cast iron. With Prospect Park Environmental Center (636-1900). 10/2 at 1, meet at Peter Luger restaurant, Broadway at Driggs Ave. $1.

CHELSEA, "Brick and Brownstone on the Hudson Shore." Walk with the Museum of the City of New York (534-1672). 10/2 at 1:30, meet at the Chelsea Hotel, 222 W. 23rd St. $5.

GREENWICH VILLAGE, a "Historywalk," with Joyce Gold (242-5762). 10/2 at noon, meet under the arch in Washington Square Park, foot of Fifth Ave. $7.

GREENWICH VILLAGE—Holidays in New York (765-2515). 10/2 at 10:15. $5.

UNION SQUARE AREA, a neighborhood slated for redevelopment. With Adventure on a Shoestring (265-2663). 10/1 at 10:30 a.m., meet NE corner of Fifth Ave. and 14th St. $5.

SOUTH STREET SEAPORT MUSEUM, tours of ships and buildings. Every hour on the hour, daily from 10 a.m.; last tours at 5. $5, children $3; includes both ships and restored buildings. Also daily schedule of events and programs. Tickets, information at admission center, Fulton and Water Sts. (669-9400).

URBAN PARK RANGERS, tours and workshops. All free, unless noted. In the Bronx: 10/2 at 1, meet at Broadway and Mosholu Ave., to get lost and then find your way back home (548-7070). . . Brooklyn (856-4210): 9/28 at 8:30 p.m., meet under the Grand Army Plaza arch for a moon-observation session (take binoculars). 10/1 at 11 a.m., a workshop at Wollman Skating Rink, Prospect Park, on winter care and feeding of birds (call to find out what to bring). 10/2 at 1, meet under the Grand Army Plaza arch, for a tree-identification walk. . . In Manhattan (397-3091): 10/1 at 1, meet at Soldiers and Sailors Monument, Riverside Dr. and 89th St., for a tour of statues and monuments in Riverside Park. 10/1 at 1, meet at Central Park Zoo kiosk for a tour of the park's south end. . . In Queens (699-6722): 10/2 at 1, meet at Unisphere, Flushing Meadow-Corona Park, to learn something about survival skills.

OUTDOORS CLUB—Write P.O. Box 227, New York, N.Y. 10021, for schedule of country hikes. In the meantime: 10/2, a N.J. walk, 8 miles, Ridgewood to Rochelle Park. Meet at 10:50 a.m., Port Authority Bus Terminal information area, near statues; $1, plus $5 fare. (435-4994). . . 10/2, Yorkville, in Manhattan; also "Silk Stocking" district. Meet at 1, in front of Bergdorf Goodman, Fifth Ave. and 58th St. (876-6688). $1.

REGULARLY SCHEDULED TOURS—Greenwich Village, every day at 11 and 2, for two hours; reservations only (226-1426); $5, under 16 $3.50. . . Once Around the Park, Bryant Park that is. Thurs. at 12:30, from the flower market, SE corner of Sixth Ave. and 42nd St. Free. . . Brooklyn Bridge and the Anchorage, Mon. and Fri. at 6, thru 10/10. Starts at City Hall Park; $4 (636-1920). . . Wave Hill, 249th St. and Independence Ave. (549-2055), Riverdale; walks in the greenhouse and gardens; Sun. at 2:15. Free.

COUNTRY CYCLING—One-day trips outside the city, with transportation provided to starting point for you and your bike. 10/1, Morris County. 10/2, the Connecticut shore. Write or call for weekend schedules: Country Cycling Tours, 167 W. 83rd St. (874-5151).

Sports

BASEBALL—Windup of regular season. **N.Y. Mets:** Shea Stadium, Flushing (507-8499), $3-$8. 9/30 at 8:05, 10/1, 2, at 1:35, vs. Montreal. . . **Yankees:** Yankee Stadium, Bronx (293-4300), $1.50-$9. 9/26 a
vs. Cleveland. 9/27, 28, 29 at 8, vs. Boston.

FOOTBALL—**New York Giants,** at Giants Stadi
E. Rutherford, N.J. (201-935-8222). $11, $14
available. 9/26 at 9, vs. Green Bay. 10/2 at 4, vs.
Diego.

Children

For more continuing children's programs, please refer to last week's issue.

MICHAEL TAUBENSLAG PRODUCTIONS—
Hus Playhouse, 351 E. 74th St. (772-9180). 10/
1 and 2:30, "Cinderella," a musical. $3.50.

A MYSTERIOUS LIGHT, a comic fantasy. No Sm
ing Playhouse, 354 W. 45th St. (279-4200). 9/26-
19, every Mon., Tues., Wed. (also Thurs., 9/29),
$2.50.

GOLDILOCKS—Penny Bridge Players. 10/1 a
Brooklyn College Whitman Hall; enter at Cam
Rd. and Hillel Pl. 10/2 at 1: New Dorp H.S., 565
Dorp Lane, off Hylan Blvd., S.I. (462-3525) Each

CHILDREN'S DANCE THEATER—Tap, jazz,
storytelling, by performers 11-15. Bryant Park,
Sixth Ave., 40th-42nd Sts., 9/27 at 12:30. Free.

KIDS' DAY AT THE MARKET—Citicorp, Lex
ton Ave. and 54th St. Sat. at 11 a.m. Free. 1
clown-juggler-magician Rick Davis.

BOOKS OF WONDER, 464 Hudson St. at Barrov
(989-3270). 10/1, 1-3, author George Selden
autograph his "Cricket" books. Free.

PUPPET PLAYHOUSE—Fireboat House Envir
mental Center, 90th St. on the East River (879-33
Sat. at 11 a.m. and 1. $2.50. 10/1, Mock Turtle
rionette Theater in "The Trolleen Queen" and "
peggio's First" with Christine and Doug Roysdo

SHADOW PUPPET THEATRE, with the Pup
Folk Theater Co., Ltd. "The Juggler of Notre Dam
a mini-operetta with puppets of stained glass. Sat.
Sun. at 2 and 4. Thru 10/30. Hudson St. Playho
53 Hudson St., three blocks north of Chambers
(966-7002). $2.50; adults $4.

CENTRAL PARK LEARNING CENTER—Exhi
on weather, geology, etc. Belvedere Castle, 79th
south of the Great Lawn. Open 11-5 Tues.-Sun.,
cept Fri. 1-5. 10/1 at 11 a.m., "All Park Creat
Got a Song," with Mary Ann Hall creating "li
things"; free, but reserve (772-0210). 10/2 at 2, "
Time Country Music," with Myra and Colin H
and Mike Kachuba; free.

YORKVILLE LIBRARY, 222 E. 79th St. (744-58
Pre-school picture-book hours Wed. at 4, ages
Tues. at 4, ages 5-7. Films Thurs. at 4, ages 3-8

CHILDREN'S "NIGHTCLUBS"—**The E
Show,** entertainment by children 6-16. At Don't
Mama, 343 W. 46th St. (757-0788). Sat. at 3;
cover, 2-drink minimum. . . **Youngstars,** featu
players from Broadway, TV, commercials. At So
thing Different, 1488 First Ave. (570-6666). Sat.
Sun. at 5:30. $4 min. $2 cover.

G.A.M.E.—Manhattan Laboratory Museum, 314
54th St. (765-5904). Wed.-Fri. and Sun., 1-5;
11-5. Weekdays $2, weekends $3; adults, $1 and
Photographic exhibit, "Rehearsing *La Boheme,*"
Roberta Hershenson, on the children of the M
ropolitan Opera Chorus; thru 10/2. 10/1 at 1 an
a non-darkroom photography workshop, with sig
for hearing-impaired. 10/2 at 2, the Hired Hand
string band; $3.

METROPOLITAN MUSEUM OF ART, Fifth
at 82nd St. (879-5500). Pay-what- you-wish ad
sion. In the Children's Bookshop: Storytime ev
Sat. and Sun. at 3 and 4. . . 10/1 at 1:30, "By Jo
Roman myths as seen in a new game and heard in
tales. 10/2 at 1:30, "Fritz and the Beautiful Hors
with its illustrator, Jan Brett.

STATEN ISLAND CHILDREN'S MUSEUM—
Beach St. (273-2060). Tues.-Fri. 1-5, Sat. 11-5,
noon-5. 50 cents, adults $1. Special exhibit: "Sou
tracks," on sound and music, environment, partici
tion, and education. 10/1 at 1:30, film program a
the four seasons. 10/2 at 1:30, lecture-demonstra
by Helene Brandt, with her "sound sculptures,"
struments made from bicycle parts. Each free
museum admission.

QUEENS MUSEUM, N.Y.C. Building, Flush
Meadow-Corona Park (592-2405). Drop-in w
shops for the family, Sun. at 1:30 and 3. 10/2, wa
color miniatures

RESTAURANT DIRECTORY

EY TO ABBREVIATIONS

	Breakfast
r	Brunch
	Lunch
	Dinner
	Supper
)	Inexpensive—Mostly $15 and under*
/I)	Moderate—Mostly $15-$35
:)	Expensive—Mostly $35 and over*
E	American Express
B	Carte Blanche
C	Diners Club
:C	MasterCard
	Visa
ɔrmal:	Jacket and tie
ress Opt:	Jacket
asual:	Come as you are

ɩverage cost for dinner per person ordered à la ırte.

nis is a list of advertisers plus some of the city's ost popular dining establishments.

ıease check hours and prices in advance. Rising ·od and labor costs often force restaurateurs to alter ɾices on short notice. Also note that some deluxe ·staurants with à la carte menus levy a cover (bread ıd butter) charge. Many restaurants can ɔcommodate parties in private rooms or in sections : the main dining room—ask managers for ıformation.

Manhattan

Lower New York

CUTE CAFE—110 W. Broadway, bet. Duane & Reed Sts., 349-5566. Dress opt. French. Spcls: carré d' agneau persillade, sauté de veau au chanterelle, feuillete de fruit de mer. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 5:30-midnight. Closed Sun. **(M)** AE, MC, V.

MAZONAS—492 Broome St., 966-3371. Casual. Brazilian. Spcls: steak oswaldo aranha, vatapa, shrimp à baiana. Res. nec. L Mon.-Fri. noon-5. Br Sat.-Sun. noon-5. D Sun.-Thurs. 5-11:30, Fri.-Sat. to 1:30 a.m. Ent. nightly. **(I-M)** AE, CB, DC, MC.

MERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: sliced smoked goose breast with mustard fruits, veal loin steak with avocado and mushrooms, chocolate orange ribbon cake. Res. nec. L Mon.-Fri noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(M)** AE, CB, DC, MC, V.

NGELO—146 Mulberry St., 966-1277. Casual. Italian. Spcls: fritto misto, lobster fra diavolo. Open Tues.-Thurs. noon-11:30, Fri. to 12:30, Sat. to 1:30, Sun. to 11:30. Closed Mon. **(M)** AE, DC, MC, V.

APSOUTO FRERES—451 Washington St., 966-4900. Casual. French. Spcls: calves liver with mustard sauce, sautéed shrimp & scallop on linguine, cold poached salmon. Open Tues.-Sun. 11:30 a.m.-2 a.m., Mon. from 6. Bar til 4 a.m. Br Sat.-Sun. 11:30-5:30. **(M)** AE.

INCO DE MAYO—349 W. Broadway, 226-5255 Casual. Regional Mexican. Spcls: combination platters, chimichangas, green chili. Open Tues.-Sun. noon-midnight. Closed Mon. **(I)** AE, DC, MC, V.

HE COHO—11 Fulton St., 608-0507. Dress opt. American-Seafood. Spcls: market selection of fresh fish, lobsters from tank, Coho salmon. Res. sug. L daily 11:30-3. D Sun.-Thurs. 5-11, Fri.-Sat. to midnight. Pianist nightly from 6. **(M)** AE, CB, DC, MC, V.

RAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. *Washington bade farewell to his officers here in 1783.* Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, red snapper grenobloise. B Mon.-Fri. 8-10. L & D Mon.-Fri. 11:45-9. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

GORDON'S—38 MacDougal St., nr Prince St., 475-7500. Casual. American. Spcls: poached salmon, steak salad, grilled lamb chop. L Mon.-Fri. noon-3. Br Sun. noon-3. D Sun.-Thurs. 6-11, Fri.-Sat. to midnight. Outdoor garden. **(M)** AE.

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American nouvelle cuisine. Spcls: warm salad of lobster tomalle with sea urchins, baked pork chops with fresh plums in a pomegranate sauce, sautéed breast of duck with apple tart and apple jack sauce. Res. sug. D Sun.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m. Br Sun. noon-4. Ent. Private parking. **(M)** AE, MC, V.

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.-Fri. 6:30-10:30, Sat.-Sun.from 7:30. L Mon.-Fri. 11:30-3:30, Sat. noon-3:30. Br Sun. 11-3. D Sun.-Thurs. 5-11:30, Fri.-Sat. 6-10:30. **(M)** AE, CB, DC, MC, V.

HARBOR CLUB—55 Water St., 3rd Fl. Plaza., 952-0604. Casual. American-Continental. Spcls: N.Y. sirloin steak au poivre, fillet of sole meunière, seafood mixed-grill. Res. sug. Open Mon.-Tues. 11:45-7:30, Wed.-Fri. to 8:30. Pianist Mon.-Fri. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

LAUGHING MOUNTAIN—148 Chambers St., 233-4434. Casual. American-Nouvelle. Spcls: marinated chicken roasted in tamari, sea bass in black bean and ginger, tofu stuffed with mushrooms and leeks. L Mon.-Fri. 11:30-4:30. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. 11:30-4:30. Classical guitarist Br Sun. **(M)** AE, CB, DC, MC, V.

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls. of the day incl. roast duck with blueberry sauce, black figs with Canadian smoked ham, terrine of sole and shrimp with chive sauce. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5-10. Barroom: 11:30 a.m.-1 a.m. Free D parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

NEW DEAL—152 Spring St., 431-3663. Casual. Continental. Spcls: veal chop forestiere, prawns provencale, rack of lamb. Res. sug. L Tues.-Fri. 11-4. D Tues.-Sun. 5-midnight. Br Sat.-Sun. 11-4. Jazz Wed.-Sat. Closed Mon. **(I-M)** AE, CD, DC, MC, V.

PARADIS — 260 W. Broadway, 925-8463. Casual. International. Spcls: garlic souffle, noisette of lamb in five onion sauce, turbans of sole in champagne sauce. Res. sug. D Mon. - Sat. 6.30 - 12.30. Private parties for 35. **(E) Brasserie:** Casual. French. Spcls: hamburger, charcuterie, bouillabaisse. Open Mon. - Thurs. noon - 2 a.m., Fri. to 4 a.m., Sat. 6 - 4 a.m. Closed Sun. **(I)** AE, MC, V.

RACHEL'S—25 Hudson St., at Duane Park, 334-8155. Casual. American. Spcls: baby back ribs, steamed vegetable medley with cheese fondue, fresh fish daily. L Mon.-Fri. 11-5. D Mon.-Fri. 5-1 a.m., Sat. to 11, Sun. to 10. Private parties. Ent. **(I)** AE, CB, DC, MC, V.

RUGGERO—194 Grand St., 925-1340. Casual. Italian. Res. sug. Same menu L & D. Open Sun.-Fri. noon-midnight, Sat. to 1 a.m. Strolling guitarist Mon.-Sat. Valet parking. **(M)** AE, MC, V.

S.O.B.'S—204 Varick St., at Houston St., 243-4940. Casual. Bahian. Spcls: seafood salad with fresh dill mayonnaise, shrimp sarava, shrimp chuchu, pineapple surprise (for 2). Res. nec. D only Tues.-Sun. 7-midnight. Ent. Closed Mon. **(M)** AE, MC, V.

SOHO CHARCUTERIE—195 Spring St., at Sullivan St., 226-3545. Casual. French-American. Spcls: tournedos abrantes, seafood pie, red snapper. Res. sug. L Tues.-Fri. noon-3, Sat. 11:30-4. D Tues.-Sat. 6-10:30. Br Sun. 11-4:30. Closed Mon. **(M)** AE, MC, V.

SOUEN—210 Sixth Ave., at Prince St., 807-7421. Casual. Japanese style macrobiotic. Spcls: fish, tempura, Seitan, brown rice, tofu pie. Open Mon.-Sat. noon-11 p.m., Sun. to 10. Also **2444 Broadway, bet. 90th-91st Sts.,** 787-1110. **(I)** AE.

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri. to 1, Sat. 1-1, Sun. 1-11. Cabaret Tues.-Sat. Private room for banquets. Valet parking for D. **(M).** AE, CB, DC, MC, V.

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St., 431-3993. Casual. American. Spcls: Canadian baby back ribs, chicken, chili and muffins. Res. sug. Open Sun.-Wed. 11:30 a.m.-11 p.m., Thurs.-Sat. to midnight. Br Sat.-Sun. 11:30-4:30. **(I)** AE, MC, V.

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American-International. Membership club at L (nonmember surcharge). D Mon.-Sat. 5-10. Table d'hôte. Buffet Sat. noon-3, Sun. to 7. Res. nec. **(M) Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.-Sat. at 7:30. Res. nec. **(E). Hors d'Oeuvrerie & City Lights Bar:** Jacket required. International hors d'oeuvres. Open Mon.-Sat. 3-1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** AE, CB, DC, MC, V

Greenwich Village

BIANCHI & MARGHERITA—186 W 4th St., 242-2756. Dress opt. Northern Italian. Spcls: combination of chicken in champagne sauce, fettuccine primavera, insalata di mare. Res. sug. D only Mon.-Sat. 5-1. Complete D. Ent. by opera and popular singers. Closed Sun. **(M)** AE, CB, DC, MC, V.

BONDINI'S—62 W. 9th St., 777-0670. Dress opt. Northern Italian. Spcls: seafood fra diavolo, vitello Valdostana. L Mon.-Fri. noon-3. D Mon.-Sat. 5-11:30. Complete D. Piano nightly. Free D parking. Closed Sun. **(M)** AE, CB, DC, V.

CAFE ESPANOL—172 Bleecker St., 505-0657/ 475-9230. Casual. Spanish-Mexican. Spcls: mariscadas with egg sauce, shrimp special, paella, lobster. Res. sug. L daily noon-4. D Mon.-Thurs. 4-midnight, Fri.-Sun. to 1 a.m. Free parking. **(I)** AE, DC, MC, V.

EL COYOTE—774 Broadway, bet. 9th & 10th Sts., 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to midnight. **(I)** AE, MC, V.

GUADALAJARA—49 Carmine St., 807-7472. Casual. Mexican-Spanish. Spcls: chicken Acapulco, mariscadas in green sauce, paella Valenciana. Res. sug. Open daily 11:30 a.m.-11:30 p.m. Private parties for 30. **(I)** AE, DC, MC, V.

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave., 242-7350. *Casual. American-Seafood. Spcls:* lobster American, swordfish grilled over mesquite, shrimp with mustard and dill sauce. Res. nec. D daily 6-11:30. **(M)** AE, CB, DC, MC, V.

LA CHAUMIERE—310 W. 4th St., 741-3374. Casual. French bistro/brasserie. Spcls: marinated steak of lamb grilled with French herbs, baby bay scallops in saffron sauce, jumbo shrimps with provençale sauce. Res. sug. D only 6-11 daily. S Sun.-Thurs. to 2 a.m., Fri.-Sat. to 4 a.m. Private parties for 30. **(I-M)** AE, CB, DC, MC, V.

MINETTA TAVERN—113 MacDougal St., at Minetta La., 475-3850. Casual. Italian-American. Spcls: *veal alla Borgia, bay scallops Minetta, home*made desserts. Res. sug. Open noon-midnight daily. **(I-M)** AE, DC, MC, V.

PIZZAPIAZZA — 785 Broadway, at 10th St., 505-0977. Casual. American. Spcls: guacamole, hamburger, variety of deep dish pizza, salads, chili cheesecake. Open Sun. - Thurs. 11.30 - 1 a.m. , Fri. - Sat. to 3 a.m. Private parties for 40. **(I)** MC, V.

RINCON DE ESPANA—226 Thompson St., 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.-Sun. noon-3. D Sun.-Thurs. 5-11, Fri.-Sat. to midnight. Guitarist evenings. Also **82 Beaver St.,** 344-5228. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-9, Fri. to 10, Sat. to 11:30. Ent Fri. & Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. **(I-M)** AE, DC, V.

TONY ROMA'S — 450 Sixth Ave., bet. 10th - 11th Sts., 505-7000. Casual. American. Spcls: ribs, chicken, steak, salad. Open Mon. - Sat. 11 a.m. - 4 a.m., Sun. from noon. Happy hour 4 - 7 & midnight - 2 a.m. Ent. nightly. **(I)** AE, MC, V.

TRATTORIA DA ALFREDO—90 Bank St., at Hudson St., 929-4400. Casual. Northern Italian. Spcls: cacciucco, stronzata of mixed veg. with green sauce. Res. nec. L Mon., Wed.-Sat. noon-2. D Mon., Wed.-Sat. 6-10:15, Sun. 5-9:15. Closed Tues. **(M)** No Credit Cards.

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RESTAURANT DIRECTORY

24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. French. Spcls: ballotine of crayfish, ravioli with sweetbreads, red snapper with bouillabaisse sauce, white chocolate mousse. Res. sug. L Mon.-Fri. 11:45-3:30. Br Sat. noon-4, Sun. from 11. D daily 5:30-11. **(M)** AE, CB, DC, MC, V.

VILLA MOSCONI—69 MacDougal St., 673-0390, 473-9804. Family-owned and decorated with the Mosconis' own imported art. Casual. Italian. Spcls: zuppa di pesce, scampi alla Mosconi. Res. sug. Open Mon.-Fri. noon-11, Sat. from 1. Same menu daily. Closed Sun. **(I-M)** AE, DC, V.

VILLAGE GARDEN—49 Charles St., nr. 10th St., 242-2155. Casual. Japanese. Spcls: sushi, sashimi, seafood. D only Mon.-Sat. 5-11. Spcl. pre-theater D 5-7. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

14th-42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. Continental. Spcls: veal chop Salvatore, double rib stuffed pork chops, red snapper en papillote. Res. sug. L Mon.-Fri. noon-5. D daily 5-11. Br Sun. noon-5. Ent. nightly. Sidewalk cafe. **(M)** AE, CB, DC, MC, V.

BIENVENUE—21 E. 36th St., 684-0215. Casual. French. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(I-M)** AE, MC, V.

FARNIE'S SECOND AVENUE STEAK PARLOUR—311 Second Ave., at 18th St., 228-9280/475-9258. Casual. American. Spcls: steak, chops, lobster tail. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. 3-1, Sun. 3-midnight. Free parking. **(I)** AE, CB; DC, MC, V.

GIAMBELLI—238 Madison Ave., at 37th St., 685-8727/685-8728. Dress opt. Northern Italian. Spcls: panzerotti, tortellini, veal rollatini with green noodles. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5-10:30, Sat. 4-11. Private parties for 25. Closed Sun. **(M)** AE, CB, DC, MC, V.

HUNAN BALCONY EAST—386 Third Ave., bet. 27th-28th Sts., 725-1122. Casual. Hunan. Spcls: jangsze chicken, soong tze scallops, chen pi beef. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. Sat.-Sun. dim sum Br. **(I)** AE, CB, DC, MC, V.

101 THINGS TO EAT—101 Park Ave., at 41st St., 687-1045. Casual. American. Spcls: salads, sandwiches, hamburgers, veal scaloppine. B Mon.-Fri. 7-10:30. L Mon.-Fri. 10:30-4. Closed Sat.-Sun. **(I)** No Credit Cards.

JOANNA—18 E. 18th St., 675-7900. Casual. Continental. Spcls: brook trout, gravlax, tuna tartar, seafood fettuccine. Res. nec. Open daily 11 a.m.-2 a.m. **(M)** AE, MC, V.

LA COLOMBE D'OR—134 E. 26th St., 689-0666. Casual. Provençal French. Spcls: bouillabaisse, mignonette d'agneau aux herbes, ratatouille. Res. nec. L Mon.-Fri. noon-2:30. D daily 6-11. **(M)** AE, DC, MC, V.

LA TOJA—519 Second Ave., at 29th St., 889-1909. Dress opt. Spanish. Spcls: paella à la Valenciana, chicken à la Toja. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-midnight, Fri. to 1, Sat. 2-1, Sun. 2-midnight. **(M)** AE, CB, DC, MC, V.

LIMERICK'S—573 Second Ave., bet. 31st & 32nd Sts., 683-4686. Casual. Irish. Spcls: steak, seafood. Res. sug. L Mon.-Fri. noon-4. D daily 4-1 a.m. Br Sat.-Sun. noon-4. Complete L & D. Ent. nightly. **(I-M)** AE, CB, DC, MC, V.

MINDY'S—212 E. 42nd St., in the Harley Hotel, 490-8900. Jacket req. International. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30. Br Sun. noon-3. D daily 5-10:30. S 10:30-midnight. Light entrees served between meals. Ent. **(M)** AE, CB, DC, MC, V.

OYSTER BAR & RESTAURANT—Grand Central Terminal, 490-6650. Casual. American-seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.-Fri. 11:30-9:30. Closed Sat. & Sun. **(M)** AE, CB, DC, MC, V.

PASTRAMI FACTORY—333 E. 23rd St., 689-8090. Casual. Kosher-style deli. Spcls: pastrami, homemade chopped liver, matzo ball soup. Open Sun.-Thurs. 10 a.m.-10 p.m., Fri.-Sat. to 11. Free parking. **(I)** AE.

PER BACCO!—140 East 27th St., 532-8699. Jacket required. Northern Italian. Spcls: scampi Per Bacco, veal bel paese, pollo Janet. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Fri. 5:30-10, Sat. to 11. Closed Sun. **(I-M)** AE, DC, MC, V.

PETE'S TAVERN—129 E. 18th St., at Irving Pl., 473-7676. Casual. Italian-Continental. Spcls: steak, shrimp. Res. sug. L Mon.-Fri. noon-3. D Sun.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. noon-5. Bar 11 a.m.-3 a.m. **(I-M)** AE, DC, MC, V.

ROSSINI'S—108 E. 38th St., 683-0135. Dress opt. Northern Italian. Spcl: hot antipasto. Res. nec. Open Mon.-Fri. 11:30-11:30, Sat. 4-midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** AE, DC, V.

SALTA IN BOCCA—179 Madison Ave., bet 33r 34th Sts., 684-1757. Dress opt. Northern Ital Spcls: fettuccine casalinga, saltimbocca, pollo Romana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Th 4-10:30, Fri. to 11, Sat. 5-11 Closed Sun. **(M)** AE, CB, DC, MC

TRUMPET'S—Grand Hyatt Hotel, 42nd (Grand Central) 850-5999. Jacket required. N velle-Continental. Spcls: terrine of sole with lob and truffles, smoked shrimp and Louisiana cray with wild mushrooms, tournedos of veal with mushrooms and crème fraîche. L Mon.-Fri. nc 2:30. D Mon.-Sat. 6-11. Pre-theater D 5:30-7:30. Mon.-Sat. 5:30-1 Closed Sun. **(M)** AE, CB, DC, MC

TUESDAY'S—190 Third Ave., at 17th St., 533-79 Casual. American. Spcls: steak, hamburger, sa Open daily 11:30 a.m.-2 a.m. Spec. Br Sat.-Sun. nc 4 (unlimited champagne). **Also Tuesday's We** 246 Columbus Ave., bet. 71st & 72nd Sts., 877-39 **Tuesday's '76'** — 1461 First Ave., at 76th 879-7676. **(I)** AE, MC

14th-42nd Streets, West Side

THE BALLROOM—253 W. 28th St., 244-30 Casual. Continental. Spcls: rack of lamb, fresh tapas. Res. sug. L Tues.-Fri. noon-3. Br Sun. noo D only Tues.-Sun. 6-11. Tapas bar 5-midnight. C plete D. Ent. Closed Mon. **(M)** AE, MC

CAFÉ SEIYOKEN—18 W. 18th St., 620-9010. D opt. Japanese-Continental. Spcls: mussels in s spiked broth with orange peel, calamari in tangy food à la niçoise, salmon with almonds and raisin melted butter, sushi. Res. nec. L Mon.-Fri. noon- Sun.-Thurs. 6-midnight, Fri.-Sat. til 1 a.m. **(M)** AE, CB, DC, MC

CHEERS—120 W. 41st St., 840-8810. Casual. Am can-Continental. Spcls: fresh seafood, prime rib. sug. L Mon.-Fri. 11:30-4. D Mon.-Sat. 4:30-9. Pia Mon.-Fri. eves. Closed Sun. **(I-M)** AE, MC

DINO & HENRY'S—132 W. 32nd St., 695-79 Dress opt. Italian-Continental. Spcl: veal Sorrent Res. sug. L Mon.-Sat. 11:45-3:30. D Mon.-Sat. 3:3 Complete L & D. Closed Sun. **(I)** AE, CB, DC, MC

EL QUIJOTE—226 W. 23rd St., in Chelsea Ho 929-1855. Casual. Castillian. Spcl: lobster from ta Res. sug. Open daily noon-midnight. Inexpens lobster special daily. **(M)** AE, DC, MC

LINO'S—147 W. 36th St., 695-6444. Casual. No ern Italian. No written menu. Spcls: seafood diavolo, jumbo prime shell steak, veal Alfredo. sug. L Mon.-Fri. 11-3. D Mon.-Fri. 3-10, Sat. 5-10 Same à la carte offerings all day. Closed Sun. (AE, CB, DC, MC

OLD HOMESTEAD—56 Ninth Ave., bet. 14th 15th Sts., 242-9040. Casual. American. Spcls: loin, 4 1/2-lb. lobster, prime rib. Res. sug. L Mon.- noon-4. D Mon.-Fri. 4-10:45, Sat. 1-midnight, 1-10. Complete D. Free parking from 5 & all Sat.-Sun. **(M)** AE, CB, DC, MC

43rd-56th Streets, East Side

ALFREDO THE ORIGINAL OF ROME—54th bet. Lexington & Third Aves., in Citicorp Bl 371-3367. Casual. Italian. Spcl: fettuccine Alfre Res. sug. Open daily 11:30-11:30. Br Sun. noon-4 AE, CB, DC, MC

AMBASSADOR GRILL—One United Nati Plaza at 44th St., in U.N. Plaza Hotel, 355-34 Dress opt. Continental. Spcls: veal steak with m sauce, grilled swordfish. Res. sug. B daily 6-10:3 daily noon-2:30. D daily 6-11. Champagne buffe Sun. noon-3. Jazz and seafood Sun. 6-midnight. AE, CB, DC, MC

THE BARCLAY RESTAURANT & TERRAC 111 E. 48th St., in the Hotel Inter-Continen 755-5900. Jacket required. Continental. Spcls: rine of sweetbreads with pistachios, sautéed veal daillons with poached cucumbers, roast fillet of la in pastry. Res. sug. B daily 7-10:30. L Mon.- 11:30-3. D daily 5:30-11:30. Br Sun. 11:30-3. (M **Terrace:** Afternoon tea Mon.-Sat. 3-5. Cockt Mon.-Fri. 5:30-10:30. AE, CB, DC, MC

CAFE VERSAILLES—151 E. 50th St., 753-38 Jackets required. French-Continental. Spcls: v paillard, poitrine de chapon, coquilles St. Jacq Res. sug. L Mon.-Fri. noon-4. D daily 6-2 a.m. nightly. **(E)** AE, CB, DC, MC

CHRIST CELLA—160 E. 46th St., 697-2479. mal. American. Spcls: steak, chops, lobster, seafo Res. sug. Open Mon.-Thurs. noon-10:30, Fri. 10:45, Sat. 5-10:45. Closed Sun. **(E)** AE, CB, DC, MC

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.-Fri. 11:30-3, Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. Valet parking after 6. **(I)** AE, CB, DC, MC, V.

CRAWDADDY—45 E. 45th St., in the Roosevelt Hotel, 687-1860. Casual. Continental-New Orleans. Spcls: jambalaya, shrimp creole, oysters Rockefeller. Res. sug. B Mon.-Fri. 7-10. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10. Private parties. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

ENOTECA IPERBOLE—137 E. 55th St., 759-9720. Dress opt. Classical Italian. Spcls: game, fettuccine. Extensive wine library. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M)** AE, CB, DC.

FONDA LA PALOMA—256 E. 49th St., 421-5495. Dress opt. Mexican. Spcls: camarones à la Fonda, puerco adovado. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m., Sun. 5-10:30. Spcl. cocktail hour featuring Mexican hors d'oeuvres. Strolling guitarists. **(I-M)** AE, CB, DC, MC, V.

FOUR SEASONS—99 E. 52nd St., 754-9494. Dress opt. International. **Pool Room:** L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-11:30. Complete pre-theater D 5-6:30; *after-theater* D 10-11:30. Res. nec. Closed Sun. **(E). Bar Room:** L Mon.-Sat. noon-2. D Mon.-Fri. 7:30-11:30, desserts & cheese tray 10:30-midnight. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)** AE, CB, DC, MC.

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. noon-midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

IL NIDO—251 E. 53rd St., 753-8450. Jacket required. Northern Italian. Spcls: malfatti, pollo toscana. Res. nec. L Mon.-Sat. noon-2:15. D Mon.-Sat. 5:30-10:15. Closed Sun. **(M)** AE, CB, DC, MC, V.

LA BIBLIOTHEQUE—341 E. 43rd St., 661-5757. Dress opt. French. Spcls: veal chop, poached salmon. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 4-midnight. Banquets for 10-150. Closed Sun. **(M)** AE, CB, DC, MC, V.

LA CÔTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcl: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Fri. 6-10:30, Sat. to 11. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

LA MEDITERRANEE—947 Second Ave., at 50th St., 755-4155. Casual. French. Spcls: bouillabaisse, chicken chambertin sauce, baby lamb chops. Res. sug. L Mon.-Fri. noon-3. D daily 5:30-11:30. Complete pre-theater D 5:30-7. **(M)** AE, DC.

LA PETITE MARMITE—5 Mitchell Pl., corner of 49th St. & First Ave., 826-1084. Dress opt. French. Spcls: noisette de veau princesse, mousseline de saumon, tarte aux pomme l'Alsacienne. Res. sug. L Mon.-Sat. noon-3. D Mon.-Fri. 6-10:30, Sat. 5:30-11. Private parties for 40. Closed Sun. **(M)** AE, CB, DC, MC, V.

LA RÉCOLTE—110 E. 49th St., 421-4389. Formal. *French. Spcls: bouillabaisse, breast of quail* with raisins, medaillons of venison with red and white wine sauces. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 6-11:30. Closed Sun. **(E)** AE, CB, DC, MC, V.

LE CHEVAL BLANC—145 E. 45th St., 599-8886/986-4729. Jacket required. French. Spcls: canard à l'orange, carré d' agneau bouquetiére. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-10. Complete L & D. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE CYGNE—55 E. 54th St., 759-5941. Formal. French. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Fri. 6-10, Sat. to 11. Closed Sun. **(E)** AE, DC.

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

LE PERIGORD—405 E. 52nd St., 755-6244. Formal. French. Spcls: confit de canard, mignon de veau, crêpes souffle. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:15-10:30, Sat. to 11. Complete L & D. Private parties for 30. Closed Sun. **(E)** AE, CB, DC, MC, V.

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tues.-Fri. noon-2. D Mon.-Sat. 6-10. **(E)** AE, CB, DC.

MAHARLIKA L'AUBERGE PHILIPPINE À NEW YORK—556 Fifth Ave., at 46th St., 719-4688. Casual. Philippine. Spcls: stuffed shrimp/milk fish, ox tongue, adobo, chicken Manila. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 6-11. Cocktails Mon.-Fri. 5-7. Complete L. Closed Sun. (I) AE, MC, V.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Dress opt. Seafood. Spcls: bouillabaisse, fresh swordfish, salmon. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

MAUDE'S—Lexington Ave. & 51st St., 753-1515. Casual. American-Continental. Spcls: angel hair pasta with broccoli & shrimp, prime ribs, scallop & shrimp pernod. B daily 7-9:30. Buffet L Mon.-Sat. 11:30-2:30. D *daily 5-midnight. Snack menu daily* 11:30 a.m.-midnight. Champagne buffet Br Sun. 11-3. **Lobby Bar:** Daily noon-midnight. **(I-M)** AE, CB, DC, MC, V.

MIMI'S—984 Second Ave., at 52nd St., 688-4692. Casual. Italian. Spcls: mussel & clam combination, fettuccine Alfredo, veal parmigiana. Open Mon.-Fri. noon-3 a.m., Sat. from 1 p.m., Sun. 5-midnight. Bar open 1-hr later. Ent. Mon.-Sat. from 9:30 p.m. **(I-M)** AE, CB, DC, MC, V.

NANNI'S—146 E. 46th St., 697-4161. Dress opt. Italian. Spcl: angel hair. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11. Closed Sun. **(M)** AE, DC, MC, V.

PALM—837 Second Ave., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.-Fri. noon-10:45, Sat. 5-11. Closed Sun. **(E)** AE, CB, DC, MC, V.

PEN & PENCIL—205 E. 45th St., 682-8660. Dress opt. Spcl: steak. Res. sug. L Mon.-Fri. 11:45-3. D Mon.-Fri. 3-11:30, Sat.-Sun. from 4:30. Pre-theater spec. D 4:30-7. Valet parking from 7. Party room avail. by advance res. **(M)** AE, CB, DC, MC, V.

PENG TENG—219 E. 44th St., 682-8050. Casual. Hunan. Spcls: chicken three flavors, vegetable pie, minced squab soup in bamboo container. Res. nec. Open daily noon-11 p.m. **(M)** AE, CB, DC.

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30. L noon-3. D 6-10:30. S 10:30-12:30. Br Sat.-Sun. noon-5. **(M)** AE, CB, DC, MC, V.

ROMA DI NOTTE—137 E. 55th St., 832-1128. Formal. Italian-Continental. Spcls: daily *game* dishes. Res. sug. D only Mon.-Sat. 6-2 a.m. Ent. nightly. Closed Sun. **(M)** AE, CB, DC.

RUSSIAN BEAR—139 E. 56th St., 355-9080. Casual. Russian-American. Spcls: hot borscht, blini with red caviar, pelmeni, pirojski. Res. sug. L Mon.-Fri. noon-3:30. D daily 5-midnight. Gypsy orchestra nightly. **(M)** AE, CB, DC, MC, V.

SAITO—305 E. 46th St., 759-8897. Casual. Japanese. Tatami & western style rooms. Sushi & tempura bars. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10, Sat. to 10:30. Complete D. Closed Sun. **(I-M)** AE, DC, MC, V.

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and western seating for Japanese food. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

SHUN LEE PALACE—155 E. 55th St., 371-8844. Dress opt. Szechuan-Hunan. Spcls: sliced veal Hunan style, tangy spicy pheasant, sizzling scallops. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-11, Fri. to midnight, Sat. noon-midnight, Sun. noon-11. **(M)** AE, CB, DC.

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz steak, 4- to 5-lb lobster. Res. sug. Open Mon.-Thurs. noon-11, Fri. to midnight, Sat. 5-midnight, Sun. 4-11. **(M)** AE, CB, DC, MC, V.

TANDOOR—40 E. 49th St., 752-3334. Casual. North Indian. Spcls: tandoori chicken, alu paratha, chicken tikka masala. Res. sug. L daily noon-3. D daily 5:30-11. Buffet L. Private parties for 100. **(M)** AE, CB, DC, MC, V.

TANG'S CHARIOT—236 E. 53rd St., 355-5096. Casual. Szechuan. Spcls: Szechuan lamb, marvelous beef, smoked duck. Res. sug. L daily noon-3. D Mon.-Thurs. 5-10:30, Fri.-Sun. to 11. **(I)** AE, DC, MC, V.

TORREMOLINOS—230 E. 51st St., 755-1862. Casual. Spanish-Continental. Spcls: zarzuela de *mariscos, paella.* Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sat. to midnight. Ent. Tues.-Sat. eves. Closed Sun. **(M)** AE, CB, DC, MC.

TOSCANA—246 E. 54th St., 371-8144. Formal. Northern Italian. Spcls: paglia e fieno, veal Toscana. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V

TRATTORIA—Pan Am Bldg., at 45th St., 661-3090. Casual. Italian. Spcls: pasta, homemade pastry & ice-cream, cappuccino. L Mon.-Sat. 11:30-3:30. *D Mon.-Sat. 3:30-11:30.* B Mon.-Fri. 7-11. Closed Sun. **(I)** AE, CB, DC, MC, V.

TRIANON ROOM—455 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French-Continental. Spcls: fricassée

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TSE YANG — 34 E. 51st St., 688-5447. Dress opt. Peking-Shanghai. Spcls: shrimp in green lemon sauce, Tse Yang chicken, roast duck Peking style. Res. sug. L daily noon - 3. D daily 6 - midnight. Private parties for 10 - 60. **(M)** AE, CB, DC, MC, V.

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Dress opt. British-American. Spcls: beef, seafood. Res. sug. L daily noon-3. D daily 5-10. S daily 10:30-12:30 a.m. Cocktails 3-1 a.m. **(M). Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental-nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30, Sat. 7-10:30, Sun. 8-10:30. L noon-2:30. D 5:30-10:30. Complete D. Buffet Br Sun. 11:30-2:45. Ent. Cole Porter's own piano Tues.-Sat. 6-2 a.m., Sun. 11:30-2:45. **(M-E). The Waldorf Cocktail Terrace:** Tea daily 2:30-5. Cocktails 2:30-1 a.m. Ent. **Oscar's:** Casual dining and snacks. B Mon.-Sat. 7-11:30, Sun to noon. L Mon.-Sat. 11:30-3, Sun. noon-5. D 5-9:30. Complete D. S to 11:45 p.m. Cocktails noon-11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.-3 a.m.
AE, CB, DC, MC, V.

43rd-56th Streets, West Side

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon-3. D Mon.-Sat. 5:30-9:30. Br Sun. noon-2:15. Late S buffet 9:30-12:30. Free D parking 5:30-1 a.m. **(M)**
AE, CB, DC, MC, V.

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 4:30-10. Pre-theater D. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11:30. Complete D. Closed Sun. **(M)** AE.

BARBETTA—321 W. 46th St., 246-9171. Dress opt. Northern Italian. Spcl: vitello tonnato. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 5-midnight. Complete pre-theater D 5:30-7. Private rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

BEN BENSON'S STEAK HOUSE—123 W. 52nd St., 581-8888. Casual. American. Spcls: steak, chops, seafood. Res. sug. L Mon.-Fri. noon-4. D Mon.-Thurs. 4-11, Fri.-Sat. to midnight, Sun. to 10. Private parties for 100. Free valet parking after 6. **(M-E)**
AE, CB, DC, MC, V.

BOMBAY PALACE—30 W. 52nd St., 541-7777. Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon-3. D Mon.-Sat. 5:30-11:30, Sun. to 10. Complete L & D. Discount D parking. **(I-M)** AE, CB, DC, MC, V.

BROADWAY JOE STEAK HOUSE—315 W. 46th St., 246-6513. Dress opt. American. Spcls: prime sirloin, veal chop, jumbo shrimp. Res. sug. Open daily 5-2 a.m. Ent. Tues.-Sun. **(M)** AE, CB, MC, V.

CAFE DE FRANCE—330 W. 46th St., 586-0088. Casual. French. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-10:30, Fri.-Sat. to 11. Complete D. Closed Sun. **(I-M)** AE, DC, MC, V.

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.-Sat. 7-10:30. Br Sun. 10-3. L Mon.-Sat. 11:30-2:30. Piano bar ent. nightly 5-1. **(I-M)**
AE, CB, DC, MC, V.

CARNEGIE DELI & RESTAURANT—854 Seventh Ave., at 55th St., 757-2245. Casual. Jewish deli. Spcls: corned beef, pastrami, cheese blintzes, matzo ball soup. Open daily 6 a.m.-4 a.m. **(I)**
No Credit Cards.

CHEZ NAPOLEON—365 W. 50th St., 265-6980. Casual. French. Spcls: lapin Marguerite, bouillabaisse, choucroute, steak au poivre. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Thurs. 5-10:30, Fri.-Sat. to 11. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

FOOD AMONG THE FLOWERS—18 W. 56th St., 541-9039. Jacket & tie required. French nouvelle cuisine. Spcls: lobster tail Wellington, poulet sautée with lime and champagne vinaigrette, crisp duckling with blueberry. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11. Closed Sun. **(M)** AE, CB, DC, MC, V.

FRENCH SHACK—65 W. 55th St., 246-5126. Casual. French. Spcls: duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon-3. D Mon.-Sat. 5-11, Sun. from 4:30. Complete L & D. **(M)**
AE, CB, DC, MC, V.

GALLAGHER'S STEAK HOUSE—228 W. 52nd St., 245-5336. Dress opt. American. Spcls: hickory broiled sirloin, seafood. Res. sug. Open noon-midnight daily. **(M)** AE, CB, DC, MC, V.

GEORGES REY—60 W. 55th St., 245-6764. Casual French. Spcls: duckling, crepes maison, steame vegetables, poached fish fillet. Res. sug. L Mon.-Fri noon-4. D Mon.-Fri. 5:30-11, Sat. to 11:30, Sun. t 10:30. S 10-11. Complete L & D. **(M)**
AE, DC, MC, V

HURLEY'S—1240 Ave. of Americas, at 49th St 765-8981. Dress opt. American. Spcls: steak, fres seafood. Res. sug. Open daily noon-midnight. **(M)**
AE, CB, DC, MC, V

ITALIAN PAVILION—24 W. 55th St., 753-7295 586-5950. Jacket required. Italian-Continenta Spcls: veal chop Pavilion, steak Pavilion, piccat Guido. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sa 5:30-11. Complete L & D. Private parties. Close Sun. **(M)** AE, CB, DC, MC, V

JACK KAPLAN'S AT WEST 47th—71 W. 47th St 391-2333. Casual. Jewish style deli. Spcls: chicke in the pot, Rumanian steak, brisket and potato pa cakes. Open for B, L & pre-theater D Mon.-Fri. a.m.-7 p.m., Sat. 8 a.m.-4 p.m. Closed Sun. **(I)**
AE, DC, MC,

JACK'S EPICURE—344 W. 46th St., 581-344 Casual. French-Northern Italian. Spcls: baked clam chicken rollatine with fettuccine, fresh seafood. Re sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-11, Su 4-8. Complete D. **(M)** AE, CB, DC, MC,

JOES PIER 52—163 W. 52nd St., 245-6652. Casua Spcls: seafood and steak. Res. sug. Open daily 1 a.m.-2 a.m. Prix fixe L daily noon-3. Ent. nightly. **(M**
AE, CB, DC, MC,

KIPPY'S PIER 44—261 W. 44th St., in the Milfor Plaza, 354-4414. Casual. American-Continenta Spcls: veal cutlet parmigiana, shrimp scampi. Re sug. L daily 11:30-3. D daily 3-1 a.m. Ent. nightl **(M)** AE, CB, DC, MC,

LA BONNE SOUPE—48 W. 55th St., 586-765 Casual. French bistro. Spcls: French hamburge omelettes, fresh fish, chocolate fondue. Open dail 11:30 a.m.-midnight. **(I)** A

LA GRILLADE—845 Eighth Ave., at 51st St 265-1610. Casual. French. Spcls: 7 varieties of fis roast leg of lamb. Res. nec. L Mon.-Fri. noon-3. Mon.-Fri. 5-11:30, Sat.-Sun. from 4. Complete L & **(M)** AE, DC, MC,

LE CHAMBERTIN—348 W. 46th St., 757-215 Dress opt. French restaurant with wine cave. Res. su L Mon.-Sat. noon-3. D Mon.-Sat. 5-9:30. After-theate dining. Private parties. Closed Sun.& holidays. **(I-M**
AE, DC, MC,

L'ESCARGOT—47 W. 55th St., 245-4266. Dress op French. Spcls: escargot with fettuccine, Dover sol meunière with sage, côte de veau au calvados. Re sug. L Mon.-Sat. noon-3. D Mon.-Fri. 5:30-11:30, Sa from 5. Private parties for 65. Complete L & Closed Sun. **(I-M)** AE, CB, DC, MC,

O'LUNNEY'S STEAK HOUSE—12 W. 44th St 840-6688. Irish-Continental. Spcls: Irish lamb ste corned beef & cabbage. Open Mon.-Fri. 11 a.m.-mi night, Sat. from 5:30. Closed Sun. **(I)**
AE, DC, MC,

ORSINI'S—41 W. 56th St., 757-1698. Formal. Italia Spcl: fettuccine porcino. Res. nec. L Mon.-Sat. noo 3. D Mon.-Sat. 5:30-1 a.m. S 10:30-1 a.m. Closed Su **(M)** AE, CB, DC, MC,

PATSY'S—236 W. 56th St., 247-3491/247-349 Jacket required. Italian. Spcls: veal rollatine marsal spendino Romano. Open Tues.-Thurs., Sun. noo 10:45, Fri.-Sat. to 11:45. Closed Mon. **(M)**
AE, DC,

RAINBOW ROOM—30 Rockefeller Plaza, 65 floor of RCA building, 757-9090. Jacket & tie r quired. French-Italian. Res. sug. Cocktails Mon.-F from 4, Sat. from 3, Sun. from noon. D Sun.-Mon. 5-1 (open till midnight), Tues.-Sat. to 11:30 (open till a.m., Fri.-Sat. till 2.) Pre-theater D 5-7. Br Su 11:30-3. Live orchestra Tues.-Thurs. 7-1 a.m., Fr Sat. 8-2 a.m., Sun. 6-midnight. Music charge after **(M). Rainbow Grill:** Jacket required. Redesigne nightclub offering French-Italian menu. Res. sug. Mon.-Thurs. 7-midnight, Fri.-Sat. to 12:30. Sho Mon.-Sat. 9:15 & 11:30 (show cover). **(M)**
AE, CB, DC, MC,

RAINIER'S—811 Seventh Ave., at 52nd St., in She aton Centre Hotel, 581-1000. Formal. Northe Italian. D daily 6-11:30. Cocktails from 5. Comple D. Pianist Mon.-Sat. 7-11:30. **(M)**
AE, CB, DC, MC,

SAN MARCO—36 W. 52nd St., 246-5340. Jacket r quired. Northern Italian. Spcls: zuppa di pesc paglia e fieno, veal magenta. Res. sug. L Mon.-F noon-2:30. D Mon.-Sat. 5:30-10:30. Complete Closed Sun. **(M-E)** AE, CB, DC, MC,

SEA FARE OF THE AEGEAN—25 W. 56th S 581-0540. Jacket required. American-Medite ranean seafood. Spcl: bouillabaisse Marseillais Res. sug. L Mon.-Sat. noon-3, Sun. 1-3. D daily 3-1 **(M-E).** AE, CB, DC, MC,

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.-2 a.m. B to 11 a.m. **(I)** No Credit Cards.

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., on the 39th floor. 757-6662. Dress opt. American-Continental. Res. nec. L Mon.-Sat. 11:30-3. D Mon.-Fri. 5-midnight, Sat. to 1. Ent. Tues.-Sat. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.-Sat. noon-midnight. Closed Sun. **(E)** AE, CB, DC, MC, V.

WARWICK HOTEL—54th St. & Ave. of the Americas, 247-2700. **Sir Walter's:** Continental. L Mon.-Sat. 11:30-2:30. D Mon.-Fri. 5-11, Sat.-Sun. to 10. Br Sun. 11:30-3. **(M). Bar & Lounge:** American. L Mon.-Fri. 11:30-2:30. S 10:30-1 a.m. AE, CB, DC, MC, V.

57th-60th Streets

AMY'S—147 W. 57th St., 246-5445. Casual. Middle Eastern-American. Spcls: babaganoush, homus, falafel, hamburger on pita bread. Open daily 11:30-9. **(I)** No Credit Cards.

BRUCE HO'S FOUR SEAS—116 E. 57th St., 753-2610/421-4292. Casual. Cantonese. Res. sug. Open Mon.-Fri. noon-midnight, Sat. to 1, Sun. 3-midnight. **(M)** AE, DC, V.

CAFE DE LA PAIX—50 Central Park South, in the St. Moritz on the Park, 755-5800. Dress opt. Continental. Spcls: châteaubriand for two, veal scaloppine marsala, sautéed Dover sole. Res. sug. L Mon.-Sat. 11:30-4:30. Br Sun. 11:30-4. D daily 5:30-10:30. After-theater menu 10:30-12:30. Pianist nightly 5-midnight. **(M)** AE, CB, DC, MC, V.

FONTANA DI TREVI—151 W. 57th St., 247-5683. Dress opt. Italian. Spcl: Roman dishes. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-1 a.m., Sat.-Sun. from 4. **(M)** AE, CB, DC.

GAYLORD—50 E. 58th St., 759-1710. Dress opt. Northern Indian. Clay cooking. Res. sug. L Mon.-Fri. 11:30-3. D nightly 5:30-11. **(I-M)** AE, CB, DC, MC, V.

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.-Fri. noon-3. D Tues.-Fri. 3-midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. **(M)** AE, CB, DC, MC, V.

GIRAFE—208 E. 58th St., 752-3054. Dress opt. Northern Italian. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

INN ON THE PARK—Barbizon-Plaza Hotel, 106 Central Park South, 247-7000. Dress opt. Continental. Spcls: châteaubriand for 2, scampi Sorrentino, skewered beef & scampi, sweetbreads. Res. sug. B daily 7-11:30. L daily 11:30-3. D daily 5:30-11. Br Sat.-Sun. 11-3. **(M)** AE, CB, DC, MC, V.

KAPLAN'S AT THE DELMONICO—59 E. 59th St., 755-5959. Casual. Jewish deli. Spcls: Rumanian tenderloin, corned beef, stuffed cabbage, potato pancakes. Open for B, L, D, & cocktails Mon.-Sat. 8 a.m.-11 p.m., Sun. 9 a.m.-9 p.m. Br Sun. noon-4. **(I)** AE, DC.

LA CAMELIA—225 E. 58th St., 751-5488. Jacket required. Italian. Spcls: capellini d'Angelo alle erbe fresche, trancia di salmone al pepe verde, fegato di vitello e Lucanica Tirolese. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Piano bar til 2 a.m. Closed Sun. **(M)** AE, MC, V.

LA FENICE—242 E. 58th St., 759-4660. Dress opt. Northern Italian. Res. sug. Open Mon.-Sat. noon-midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE BIARRITZ—325 W. 57th St., 757-2390. Casual. French. Spcls: gigot aux flageolets, contre-filet, poularde aux chanterelles. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. to midnight. Complete D. Closed Sun. **(M)** AE, DC, V.

LE PATIO—118 W. 57th St., in the Hotel Parker Meridien, 245-5000. Casual. American-French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.-Sat. 7-11, Sun. from 7:30. Buffet L daily noon-2:30. Cocktails daily 3 p.m.-2 a.m. **(M)** AE, CB, DC, MC, V.

LE STEAK—1089 Second Ave., bet 57th & 58th Sts., 421-9072. Dress opt. French-style steakhouse serving steak only. D daily 5:30-11. Complete D. **(M)** AE, DC.

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Recreation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.-Sat. 11-3. D Mon., Thurs. 5:30-7:30. High tea Mon.-Fri. 3-5. Closed Sun. **(M)** AE.

THE MAGIC PAN—149 E. 57th St., 371-3266. Casual. Continental. Spcls: crêpes, steak Diane, sole bonne femme. Res. sug. Open Mon.-Sat. 11:30 a.m.-midnight, Sun. to 10 p.m. Complete L & D. Private parties for 100. Also **1409 Ave. of the Americas**, 765-5080. Open Mon.-Fri. 11:30 a.m.-midnight, Sat. from 11, Sun. 11-10. **(I)** AE, MC, V.

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Jacket required. French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. L Mon.-Fri. noon-2:30. D daily 6-11:30. Pre-theater D 6-7. Complete L. **(E)** AE, CB, DC, MC, V.

NIRVANA—30 Central Park So., 486-5700. Casual. Indian-Bengali-Pakistani. Res. sug. Open daily noon-1 a.m. Complete L & D. Private parties. Live sitar music daily 7-10:30, Fri.-Sat. to 11 (no cover). **(M)** AE, CB, DC, MC, V.

PARK ROOM—36 Central Park S., in the Park Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7-11:45. L Mon.-Sat. noon-4. Br Sun. noon-4. D daily 5:30-10:30. S 10:30-12:30. Ent. Tues.-Sat. **(M)** AE, CB, DC, MC, V.

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B Mon.-Sun. 7-11. L Mon.-Sat. noon-3. Br Sun. noon-3. Pre-theater D 5:30-7:30. D Mon.-Sat. 6-10, Sun. from 5:30. Pianist Mon.-Fri. 6-10. **(M-E) (M) Oak Bar:** Casual. Sandwich menu Mon.-Sat. 11 a.m.-1 a.m., Sun. noon-1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.-Sat. 11:30 a.m.-1 a.m., Sun. from noon. **(I-E) Palm Court:** Dress opt. Continental. Res. nec. B Mon.-Sat. 7:30-10:30. Coffee service Mon.-Sat. 11-noon. Br Sun. 11-2:45. L Mon.-Sat. noon-2:30. Afternoon tea Mon.-Fri. 3:30-8, Sat.-Sun. 4-8. "After 8" Mon.-Fri. 8-1 a.m., Sat. to 2, Sun. to midnight. Music daily. **(E) Trader Vic's:** Dress opt. Continental-Polynesian. Res. nec. L Mon.-Fri. 11:30-2:30. Cocktails and hors d'oeuvres Mon.-Fri. 4-1 a.m., Sat. 3-2 a.m., Sun. 4-midnight. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 12:30, Sun. 4-11:30. **(M-E)** AE, CB, DC, MC, V.

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: les chaussons de veau aux pointes d'asperges, le tressé de sole au beurre rose, le quadrillé de Charolais aux quatre herbes. Res. nec. D Mon.-Sat. 8-midnight. Pre-theater D 6-8. Disco dancing from 10:30. Closed Sun. **(E)** AE, CB, DC, MC, V.

RIO DE JANEIRO BOAT 57—41 W. 57th St., 935-1232. Dress opt. Brazilian-Portuguese-Seafood. Spcls: mariscada, camarao à Baiana, combination Boat 57 (for 2). Res. nec. Open daily noon-11 p.m. **(M)** AE, CB, DC, MC, V.

THE RUSSIAN TEA ROOM—150 W. 57th St., 265-0947. Jacket required. Russian. Spcls: blini, shashlyk, chicken Kiev. Res. sug. Open Sun.-Fri. 11:30 a.m.-1 a.m., Sat. to 2 a.m. S after 9:30. Complete D. Private parties. **(M)** AE, CB, DC, MC, V.

TINO'S—235 E. 58th St., 751-0311. Jacket required. Northern Italian. Spcls: linguine with broccoli & zucchine, costolette alla Milanese, pollo alla Tino. Res. nec. L Mon.-Fri. noon-3. D daily 5-midnight. **(M)** AE, CB, DC, MC, V.

TONY ROMA'S—400 E. 57th St., 308-0200. Casual. American. Spcls: barbecued ribs, chicken, loaf of onion rings. Open Mon.-Sat. 11 a.m.-4 a.m., Sun. 4 p.m.-4 a.m. Pianist nightly. **(I)** AE, MC, V.

TOP OF THE PARK—W. 60th St. & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.-Fri. 5-10, Sat. to 10:30. Complete D. Closed Sun. **(M)** AE, CB, DC, MC, V.

TRE SCALINI—230 E. 58th St., 688-6888. Jacket required. Northern Italian. Spcl: winter game. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

TUCANO—333 E. 60th St., 308-5353. Jacket & tie required. French. Spcls: tresse de sole des Frères Troisgros, medaillons de veau trèsor des bois, canette de ferme au coulis de framboises. Res. nec. D Mon.-Sat. 7-midnight. Private parties for 36. Complete D. Closed Sun. **(E)** AE, CB, DC, MC, V.

Above 60th Street, East Side

AGORA—1550 Third Ave., at 87th St., 369-6983. Casual. American-Continental. Spcls: marinated sirloin kebab, chicken continental, Agora burgers, ice cream. Open Mon.-Thurs. 11:30-a.m.-11:30 p.m., Fri.-Sat. to 1 a.m., Sun. noon-10. Br Sat.-Sun. noon-4. Pianist nightly and Br. **(M)** AE, CB, DC, MC, V.

AMERICAN STANHOPE—Fifth Ave., at 81st St., 288-5800. **Saratoga:** Dress opt. B daily 7-11. L Mon.-Sat. noon-3. D Sun.-Mon. 7-11, Tues.-Sat. to 10. S Tues.-Sat. to 1 a.m. Br Sun. noon-3. Ent. Tues.-Sat. **The Furnished Room:** L daily noon-3. Afternoon

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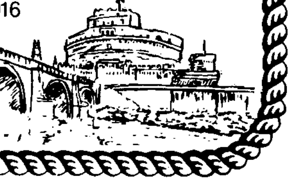

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tea 3-6. S 6-11. **The Terrace:** L Mon.-Fri. noon-3. D Mon.-Fri. 6-10. Cocktails daily noon-11 p.m. **(M)** AE, CB, DC, MC, V.

ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St., 249-6619. Dress opt. Mid-East/French. Spcls: striped bass in phyllo, herbed rack of lamb, couscous. Res. nec. D only Tues.-Sat. 6:30-9:30. Closed Sun.-Mon. **(M)** No Credit Cards.

BAUMER'S TAVERN—1649 Third Ave., at 92nd St., 831-8301. Dress opt. American-Continental. Spcls: raspberry duck, whole red snapper en papillote, hot chocolate and Grand Marnier souffle. Res. sug. D only Mon.-Sat. 5-midnight. Private parties 30-60. Closed Sun. **(M)** AE, CB, DC.

CAFE DU SOIR—322 E. 86th St., 289-9996. Casual. French. Spcls: beef bourguignonne, trout amandine. L Tues.-Sat. noon-3. D Tues.-Sat. 5-midnight, Sun. from 1. Complete D. Closed Mon. **(M)** AE, CB, DC, MC, V.

CAFE SAN MARTIN—1458 First Ave., at 76th St., 288-0470. Casual. Continental-Spanish. Spcls: angulas de aguinnaga, fidegua, parrillada. Res. sug. D daily 5:30-midnight. Br Sat.-Sun. noon-4. Complete D. Pianist nightly. **(M)** AE, DC, MC, V.

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St., 249-8380. Casual. Continental-American. Spcls: roast duck with port & black currant sauce, vegetables tempura with sherry, ginger & soy sauce, pork tenderloin with peanut sauce, stuffed veal chop. L Mon.-Fri. 11:30-3. D Mon.-Fri. 5-midnight, Sat.-Sun. 6-midnight. Br Sat. 11:30-3:30, Sun. to 4. **(I-M)** AE, CB, MC, V.

CAPRICCIO—33 E. 61st St., 759-6684. Dress opt. Northern Italian. Spcls: fuzi Angela, cotoletta alla Valdostana, fish soup (Fri. only). Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. 4:30-11:30. Closed Sun. & holidays. **(M)** AE, CB, DC, MC.

CARLYLE HOTEL—76th St. & Madison Ave., 744-1600. **Cafe Carlyle:** Formal. Buffet L Mon.-Sat. noon-3. Buffet Br Sun. noon-3. **Carlyle Restaurant:** French cuisine. B daily 7-11 a.m. Buffet L Mon.-Sat. noon-6. Br. Sun. noon-6. D Mon.-Sat. 6-11, Sun. from 7. **(M-E)** AE, CB, DC, MC, V.

CLAUDE'S—205 E. 81st St., 472-0487. Formal. French. Res. nec. D only Mon.-Sat. 6-10:15. Closed Sun. **(E)** AE, DC, MC, V.

DIVA—306 E. 81st St., 650-1928. Dress opt. Northern Italian. Spcls: sautéed scampi, broiled veal chop, pasta Diva. Res. sug. D only Mon.-Thurs. 6-11, Fri.-Sat. to 11:30. Closed Sun. **(M)** AE, MC, V.

DIVINO RISTORANTE—1556 Second Ave., bet. 80th & 81st Sts., 861-1096. Dress opt. Northern Italian. Spcls: vitello tonnato, gnocchi Divino, veal Divino. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Sat. 4:30-midnight, Sun. to 10:30. **(I-M)** AE, DC, MC, V.

GARDENIA—1373 First Ave., at 74th St., 772-8508. Dress opt. Continental-Hungarian. Spcls: Transylvanian consommé, veal Sindbad, trout Abbazia. Res. sug. D only Mon.-Sat. 6-midnight. Closed Sun. **(M)** AE.

KLEINE KONDITOREI—234 E. 86th St., 737-7130. German. Spcls: naturschnitzel, beef roulade. Res. sug. L Mon.-Sat. 10-3:30. D Mon.-Thurs. 3:30-11, Fri.-Sat. to midnight, Sun. 10 a.m.-11 p.m. Complete L & D. **(I-M)** AE, DC.

LA PETITE FERME—973 Lexington Ave., at 70th St., 249-3272. Dress opt. French. Spcls: moules vinaigrette, poached bass with sauce chezillot. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. with seatings at 7 & 9. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE CIRQUE—58 E. 65th St., 794-9292. Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rôti aux pommes sauce citron. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-10:30. Complete L. Closed Sun. **(E)** AE, CB, DC.

LE LAVANDOU—134 E. 61st St., 838-7987. Formal. French. Spcls: ballotine de red snapper, côte de veau aux morilles. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10. Complete L & D. Closed Sun. **(E)** AE.

LE REFUGE—166 E. 82nd St., 861-4505. Dress opt. French. Spcls: foie de volaille aux myrtilles, canard aux fruits frais, gratin aux fruits rouges. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 6-11. Private parties. Closed Sun. **(M)** No Credit Cards.

LES PLEIADES—20 E. 76th St., 535-7230. Formal. French. Spcl: rack of lamb. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Spcl. early D 5:30-6:30. Closed Sun. **(M)** AE, DC, MC, V.

LION'S ROCK—316 E. 77th St., 988-3610. Casual. Continental. Spcls: shrimp with honey mustard, roast quail with raisin & sausage stuffing. Res. sug. D only 5-midnight daily. Br Sun. 11:30-4. **(I-M)** AE, DC, MC, V.

MALAGA—406 E. 73rd St., 737-7659/650-0605. Casual. Spanish. Open Mon.-Fri. noon-midnight, Sat.-Sun. to 1 a.m. **(I-M)** AE, DC, MC, V.

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AXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. Continental. Spcls: shrimp & guacamole cocktail, charcoal grilled seafood brochette, Long Island fish chowder, apple & raisin tart. Res. sug. L Mon.-Fri. noon-5. D Mon.-Sat. 5-1:20 a.m., Sun. to 12:20. Br Sat. noon-5, Sun. from 11. **(M)** AE, CB, DC, MC, V.

EAT BROKERS—1153 York Ave., at 62nd St., 752-0108. Casual. Steakhouse. Spcls: USDA prime steak, chops, ribs, fresh fish daily, salad bar with D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m., Sun. 4-11. Reduced rate parking. **(I-M)** AE, CB, DC, MC, V.

ANNI AL VALLETTO—133 E. 61st St., 838-3939. Dress opt. Italian. Spcls: angel's hair primavera, veal chop alla Nanni with mushroom sauce. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-midnight. Closed Sun. **(E)** AE, CB, DC, MC, V.

ARMA—1404 Third Ave., 535-3520. Casual. Northern Italian. Spcl: homemade pasta. Res. nec. D daily 5-12:30. **(M)** AE.

CCOLO MONDO—1269 First Ave., bet. 68th & 69th Sts., 249-3141. Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-midnight, Sat.-Sun. from noon. Parking. **(M)** AE, CB, DC, MC, V.

ERRE HOTEL—2 E. 61st St., 838-8000. **Cafe Pierre:** Formal. Continental. Spcl: noisette of veal with morels, Dover sole filled with crabmeat & lobster sauce. Res. sug. B daily 7-noon. L & D noon-2 a.m. Br Sun. noon-5. Dancing nightly. **The Rotunda:** English afternoon tea Mon.-Fri. 3-6:30. **(M-E)** AE, CB, DC, MC, V.

HE POLO—840 Madison Ave., at 69th St., 535-9141. Formal. French. Spcls: le bouquet de homard au vermouth, dos de turbot au pamplemousse rose, la côte de veau tourangelle. Res. sug. L daily noon-2:30. D daily 6-10:30. **(E)** AE, CB, DC, MC, V.

UO VADIS—26 E. 63rd St., 838-0590. Formal. French. Spcls: mousse of salmon, rack of lamb, veal chop Normande, souffle of crab. Res. nec. L Mon.-Sat. noon-3 D Mon.-Sat. 6-11. Closed Sun. **(M)** AE, CB, DC, MC, V.

HE RAVELLED SLEAVE—1387 Third Ave., at 79th St., 628-8814. Casual. American-Continental. Spcls: soft shell crabs, roast Long Island duckling, filet mignon. Res. sug. D Tues.-Sat. 5:30-midnight, Sun.-Mon. to 11. Br Sun. noon-3:30. Pianist nightly & Br. **(M)** AE, CB, DC, MC, V.

UPPERT'S—1662 Third Ave., at 93rd St., 831-1900. Casual. American-Continental. Spcls: grilled butterflied leg of lamb with shallot butter, shrimp in beer batter with orange mustard sauce, roast whole baby chicken seasoned with tarragon. Res. sug. L Mon.-Fri. 11:30-4. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Cocktails 4-7 incl. free hors d'oeuvres. Bar til 4 a.m. Br Sat. 11:30-4, Sun. from 11. Ent. Private parties. **(M)** AE, DC, MC, V.

ANT AMBROEUS—1000 Madison Ave., bet. 77th-78th Sts., 570-2211. Dress opt. Northern-Italian. Spcls: risotto alla Milanese, fettuccine primavera, gamberoni reali alla marinara. L daily noon-3. D Mon.-Sat. 6:30-10:30. **(M)** AE, MC, V.

HABU-SHABU 70—314 E. 70th St., 861-5635. Casual. Japanese. Spcls: sushi, sashimi, teriyaki. Res. sug. D daily 5:30-11:30. **(M)** AE, MC, V.

GN OF THE DOVE—1110 Third Ave., at 65th St., 861-8080. Formal. Continental. Spcls: pasta, fresh Dover sole, loin of lamb. Res. sug. L Tues.-Sat. noon-3. D Mon.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m., Sun. to 11. Br Sun. 11:45-4. Pianist Lynn Mullinax in cocktail lounge. Private parties for 60. Closed Mon. L. **(E)** AE, CB, DC, MC, V.

NCLE TAI'S—1059 Third Ave., bet. 62nd & 63rd Sts., 838-0850. Casual. Hunan. Spcls: cubed lamb with mushrooms, mustard shrimp, lobster with black-bean sauce. Res. sug. Open Sun.-Thurs. noon-11, Fri.-Sat. to 11:30. Free 2-hr. parking. **(M)** AE, DC.

Above 60th Street, West Side

LLEGRO CAFE—Avery Fisher Hall, Lincoln Ctr., 874-7000. Casual. American-Continental. Open daily noon-8. **(M) Adagio Buffet:** Open performance nights 5:30-8. **(M)** AE, DC, MC, V.

AFE DES ARTISTES—1 W. 67th St., 877-3500. Casual. French. Res. nec. B Mon.-Fri. 7:30-9:30. Br Sat. noon-3, Sun. from 11. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11, Sun. 5-9. **(M-E)** AE, CB, DC, MC, V.

ENTRE COURT—61 W. 62nd St., 586-1222. Casual. American. Spcls: USDA prime steak, veal & lamb chops, prime ribs. L Mon.-Sat. 11:30-5. D daily 5-midnight. Br Sun. 11:30-4. Free 2-hr parking after 5. **(M)** AE, CB, DC, MC, V.

UNAN BALCONY—2596 Broadway, at 98th St., 865-0400. Casual. Hunan Spcls: chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res sug. L daily noon-3:30. D daily 3:30-1 a.m. **(I)** AE, CB, DC, MC, V.

HUNAN PARK—235 Columbus Ave., bet. 70th-71st Sts., 724-4411. Casual. Hunan. Spcls: shrimp & pork Hunan style, Lake Tung Ting shrimp, beef with four flavors. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. **(I)** AE, CB, DC, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.-Thurs. 4-2 a.m., Fri.-Sat. to 2:30 a.m., Sun. 3-1 a.m. Pianist nightly. Private parties. **(M)** AE, CB, DC, MC, V.

NOODLES—40 W. 72nd St., 873-3550. Casual. Italian-Oriental. Spcls: pasta primavera, eggplant lasagna, beef or chicken chow fun. D Mon.-Thurs. 5-midnight, Fri.-Sat. 5-1 a.m., Sun. 4-11. Private parties for 40. **(I)** AE, MC, V.

OENOPHILIA—473 Columbus Ave., at 83rd St., 580-8127. Casual. Continental. Spcls: swordfish mariné with cucumber & coriander sauce, country quail stuffed with brandied apricots, boned duck with brandied peach sauce. Res. sug. D only Mon.-Thurs. 6-11, Fri.-Sat. 5:30-11:30, Sun. 5-10. Br Sun. noon-3:30. Live ent. Sun. **(M)** AE, DC, MC, V.

RIKYU—210 Columbus Ave., bet. 69th & 70th Sts., 799-7847/7922. Casual. Japanese. Spcls: sushi, flounder, nishikiage. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11:30, Sun. from 3. Complete L & D. **(M)** AE, DC, MC, V.

RUPPERT'S—269 Columbus Ave., bet. 72nd & 73rd Sts., 873-9400. Casual. American-Continental. Spcls: grilled butterflied leg of lamb with shallot butter, shrimp in beer batter with orange mustard sauce, roast whole baby chicken seasoned with tarragon. Res. sug. L Mon.-Fri. 11:30-4:30. D daily 5-2 a.m. Br Sat. 11-4:30, Sun. 10:30-4:30. Enclosed sidewalk cafe. **(M)** AE, CB, DC, MC, V.

SHELTER—2180 Broadway, at 77th St., 362-4360. Casual. American-Continental. Spcls: hamburger, barbecued ribs, mussels marinière. L Mon.-Fri. 11:30-4:30. D Sun.-Thurs. 5-2, Fri.-Sat. to 3. Br Sat.-Sun. 11:30-4:30. Bar til 4 a.m. Glass enclosed café. **(I)** AE, DC, MC, V.

SIDEWALKERS'—12 W. 72nd St., 799-6070. Casual. Regional American Seafood. Spcls: Creole fish gumbo, Maryland spiced crabs, Maryland crab cakes. Res. nec. D Sun.-Thurs. 6-11:30, Fri.-Sat. to midnight. Private parties for 15-125. **(M)** AE, CB, DC, MC, V.

SUSHISEI—2025 Broadway, at 69th St., 496-0074. Casual. Japanese. Spcls: sushi bar, tatami rooms, sashimi, teriyaki, tempura. L daily noon-3. D daily 5:30-11. **(I-M)** AE, MC, V.

SWEETWATERS—170 Amsterdam Ave., bet. 67th & 68th Sts., 873-4100. Dress opt. Continental-Italian. Spcls: tortellini alla Nonna, chicken scarpariello, prime ribs. Res. sug. L Mon.-Fri. 11:30-5. D daily 5-1 a.m. Br Sat.-Sun. 11:30-5. Ent. Tues.-Sun. **(M)** AE, CB, DC, MC, V.

Brooklyn

GAGE & TOLLNER—374 Fulton St., 875-5181. Casual. American. Spcls: lobster Newburg, crabmeat Virginia, soft clam belly broil. Open Mon.-Fri. 11:30-9, Sat. 4-11. Private parties. Pianist Fri. & Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

JUNIOR'S—386 Flatbush Ave. Extension, 852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30-11. L daily 11-4:30. D daily 4:30-10. S Sun.-Thurs. to 1:30 a.m., Fri.-Sat. to 3 a.m. Pianist daily 5-11. **(I)** AE, DC.

THE RIVER CAFÉ—1 Water St., 522-5200. Dress opt. American. Spcl: fresh fish. Res. nec. Open daily noon-midnight. Bar til 3 a.m Pianist nightly. **(E)** AE, DC.

Queens

SEVEN SEAS—Flushing, 167-01-07 Union Tpke., 969-7070. Casual. Chinese-Polynesian. Spcl: Mongolian steak. L Mon.-Sat 11:30-4. D Mon.-Thurs. 4-midnight, Fri.-Sat. to 2 a.m., Sun. noon-midnight. **(I-M)** AE, CB, DC, MC, V.

SILVER STAR—Jackson Heights, 90-24 Astoria Blvd., 672-1389. Casual. Italian-American L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 3-10, Sun. 1-9. Complete D. **(I-M)** AE, CB, DC, MC, V.

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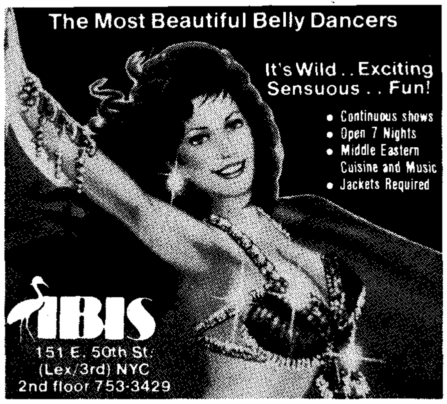

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H HOME BOX OFFICE 212-484-1100
S SHOWTIME 212-880-6600
N UPTOWN 212-942-7200
W WOMETCO (WHT). 800-222-6700

Listings are accurate at press time but stations make changes in programs on a daily basis.

Programs seen daily unless otherwise noted. *Closed-caption* programming is indicated (cc).

6:00
2 Daybreak
4 Today in New York
5 New Zoo Review
7 News
11 20-Minute Workout
H Fri,Mon/The Marvelous Land of Oz
S Thu/Mystery at Castle House
Tue/Stoned

6:05
H Thu/The Year of the Gentle Tiger

6:30
2 **4** News
5 Popeye
9 Jimmy Swaggart
11 Tom & Jerry & Friends
H Wed/The Electric Grandmother
Tue/The Year of the Gentle Tiger

7:00
2 Morning News
4 Today
5 Woody Woodpecker
7 Good Morning America
9 700 Club
H Thu/**Movie:** Treasure of the Four Crowns
S Wed/**Movie:** The Irishman
Fri/Sunshine's On the Way
Mon/**Movie:** MacArthur
Tue/Irene Moves In

7:30
5 Bugs & Porky
11 Pink Panther
H Wed/Fraggle Rock
Tue/Dolly Parton Meets the Kids
S Thu/**Movie:** Paternity
Tue/**Movie:** The Hasty Heart

8:00
5 Woody Woodpecker
9 Civic Programming
11 Scooby Doo
H Wed/**Movie:** How To Beat the High Cost of Living
Fri/**Movie:** The Europeans
Mon/**Movie:** Legend of the Wild
Tue/**Movie:** Treasure of the Four Crowns
S Fri/Faerie Tale Theatre

8:30
5 Flintstones
9 Civic Programming
11 Tom & Jerry

9:00
2 Tic Tac Dough
4 Donahue
5 I Love Lucy
7 Morning Show
11 Great Space Coaster
H Thu/Neil Young
S Wed,Fri/Aerobicise

9:30
2 Jokers Wild
5 My Three Sons
9 News
11 Civic Programming
H Fri/Kenny Rogers
S Wed/**Movie:** The Boy Friend
Fri/**Movie:** The Four Horsemen of the Apocalypse
Mon/Aerobicise

10:00
2 $25,000 Pyramid
4 Diff'rent Strokes
5 Welcome Back Kotter
9 Romper Room
11 Civic Programming
H Wed/**Movie:** Little Miss Marker
Thu/**Movie:** Ticket to Heaven
Fri/**Movie:** On Golden Pond
Mon/**Movie:** Paternity
Tue/**Movie:** The Toy
S Thu/**Movie:** Strike Me Pink
Mon/**Movie:** Crisis
Tue/**Movie:** Cobweb
W Wed/**Movie:** Smokey and the Bandit
Thu/**Movie:** Ticket to Heaven
Fri/**Movie:** Hounds of Notre Dame
Mon/**Movie:** Witch's Sister
Tue/**Movie:** Halls of Montezuma

10:30
2 Press Your Luck
4 Sale of the Century
5 All in the Family
7 Woman to Woman
11 Richard Simmons

11:00
2 Price Is Right
4 Wheel of Fortune
5 Breakaway
7 Benson
9 Bonanza
11 Rockford Files

11:30
4 Dream House
7 Loving
H Mon/Kenny Rogers

12 **NOON**
2 Tattletales
4 Wed,Fri/Facts of Life
Mon,Tue/Go
5 Midday
7 Family Feud
9 **11** News
H Wed/**Movie:** S.O.S. Titanic
Thu/Coming Attractions
Fri/Kenny Rogers
Tue/**Movie:** Five Days One Summer
S Wed/**Movie:** Chariots of Fire
Thu,Mon/**Movie:** True Confessions
W Public Affairs

12:05
S Fri/**Movie:** The Man Who Would Be King
Tue/**Movie:** Trail of the Pink Panther

12:30
2 Young and the Restless
4 Search for Tomorrow
7 Ryan's Hope
11 Wed/**Movie:** Little Boy Lost (1953). Bing Crosby, Claude Dauphin.
Thu/**Movie:** A Smashing Time (1967). Lynn Redgrave, Michael York.
Fri/**Movie:** Come and Get It (1936). Joel McCrea, Frances Farmer.
Mon/**Movie:** Macho Callahan (1970). David Janssen.
Tue/**Movie:** Elephant Walk (1954). Elizabeth Taylor, Dana Andrews.
H Thu/**Movie:** Silence of the North
Mon/**Movie:** Cry for Love

1:00
4 Days of Our Lives
5 Hour Magazine
7 All My Children
9 Wed/**Movie:** How Awful About Allen (1970). Tony Perkins, Julie Harris.
Thu/**Movie:** Revenge (1971). Shelley Winters, Bradford Dillman.
Fri/**Movie:** Five Desperate Women (1971). Stephanie Powers, Robert Conrad.
Mon/**Movie:** The Saint In New York (1939). Louis Hayward.
Tue/**Movie:** The Saint In London (1939). George Sanders.
H Fri/**Movie:** Between Friends
W Wed/**Movie:** Sea Wolves
Thu/**Movie:** My Dinner with André
Fri/**Movie:** The Amateur
Mon/**Movie:** Ghost Story
Tue/**Movie:** Murder Among Friends

1:30
2 As the World Turns

2:00
4 Another World
5 News
7 One Life to Live
H Thu/**Movie:** Treasure of the Four Crowns
Tue/**Movie:** Harry's War
S Wed,Mon/Aerobicise
Thu/**Movie:** Falling in Love Again
Tue/**Movie:** The Irishman

2:15
5 Popeye
S Fri/Aerobicise

2:30
2 Capitol
9 In Search Of
11 Magic Garden
H Wed/**Movie:** The Prize Fighter
Mon/**Movie:** Legend of the Wild
S Wed/**Movie:** Goin' South
Fri/**Movie:** Cannery Row
Mon/Stoned

3:00
2 Guiding Light
4 Fantasy
5 Inspector Gadget
7 General Hospital
9 Family
11 Tom & Jerry & Friends
H Fri/**Movie:** The Europeans
W Wed,Fri/**Movie:** Sardinia Kidnapping
Thu/The Boy Who Turned Yellow
Mon/**Movie:** The Eve of Saint Mark
Tue/**Movie:** Five Fingers

3:30
5 Woody Woodpecker & Bugs
11 Pink Panther
S Mon/**Movie:** Anna to the Infinite Power

4:00
2 Barnaby Jones
4 Love Connection
5 He-Man and the Masters of the Universe
7 Edge of Night
9 Wed/**Movie:** Jack of Diamonds (1967). George Hamilton.
Thu/**Movie:** Masquerade (1965). Cliff Robertson.
Fri/**Movie:** Gambit (1966). Shirley MacLaine, Michael Caine.
Mon/**Movie:** Day of the Triffids (1963). Howard Keel, Nicole Maurney.
Tue/**Movie:** The Crazies (1976). Lane Carroll, W.G. McMillan
11 Superfriends
13 Sesame Street (cc)
H Thu/The Year of the Gentle Tiger
Tue/Dolly Parton Meets the Kids
S Tue/Irene Moves In
W Thu/Best of Floyd

4:30
4 People's Court
5 What's Happening
7 Eyewitness Extra
11 Happy Days Again
H Wed/Fraggle Rock
Fri/The Electric Grandmother
Mon/The Marvelous Land of Oz
Tue/Dr. Seuss
S Wed,Tue/Mystery a Castle House
Thu/Thunderbirds 2086
Fri/Faerie Tale Theatre
W Thu/**Movie:** Duet fo Four

4:45
W Fri/The Boys of Summer

5:00
2 **4** **7** News
5 One Day At a Time
11 Little House On the Prairie
13 Mister Rogers
H Wed/The Electric Grandmother
Thu/Neil Young
Tue/The Year of the Gentle Tiger
W Wed/**Movie:** It Happened in Flatbush
Mon/Everybody Rides the Carousel
Tue/**Movie:** And Now For Something Completely Different

5:30
5 WKRP in Cincinnat
13 Wed-Fri/Electric Company
Mon,Tue/Y.E.S. Inc.
H Fri/Fraggle Rock
S Fri/Benji at Work
Mon/**Movie:** MacArthur

Evening, Sept. 28-30 and Oct. 3-4

Wed., Sept. 28

6:00
2 **4** **7** News
5 Three's Company
9 Buck Rogers
11 Love Boat
13 Oye Willie
21 Latenight America
31 Brooklyn College Presents
H **Movie:** Little Miss Marker

6:30
5 Taxi
13 New Jersey Nightly News
31 News From City Hall
S Lone Star Bar & Grill
W News

7:00
2 **4** **7** News
5 M*A*S*H
9 Rowan & Martin's Laugh-In
11 Fantasy Island
13 MacNeil/Lehrer Newshour
21 Doctor in the House
31 Infinity Factor
W **Movie:** Smokey and the Bandit

7:30
2 Muppets
4 Family Feud
5 All in the Family
7 Entertainment Tonight
9 Benny Hill
11 News
21 Woodwright's Shop
31 Musical Mosaic

8:00
2 **Movie:** Dempsey (1983). Treat Williams, Sam Waterston, Sally Kellerman.
4 Real People
5 PM Magazine
7 Fall Guy
9 **Movie:** Griffin and Phoenix: A Love Story (1976). Peter Falk, Jill Clayburgh. Out of loneliness, two very different people form a brief but inspiring relationship.
11 **Movie:** Uptown Saturday Night (1974). Sidney Poitier, Rosalind Cash. Two attempt to find a lottery ticket stolen at an illegal establishment.
13 Live from the Met: Lucia di Lammermoor. Stereo simulcast over WQXR-FM.
21 All Creatures Great and Small
31 In Performance at the White House
H **Movie:** How to Beat the High Cost of Living
N **Movie:** Dersu Uzala
S Paper Chase—The Second Year

8:30
5 Carol Burnett

9:00
4 Facts of Life
5 Merv Griffin
7 Dynasty (cc)
21 Monty Python
31 Return from Silence: China's Revolutionary Writers
S **Movie:** Chariots of Fire
W **Movie:** Fast Times a Ridgemont High

9:30
4 Family Ties

21 Fawlty Towers

10:00
4 **Special:** Live and In Person. Part 2 of 3. (see Thu., Sept. 29, 10 p.m.).
5 11 News
7 Hotel
21 Fall and Rise of Reginald Perrin
31 Matters of Life and Death
H **Movie:** I, the Jury

10:30
9 New Jersey People
11 News
13 A Visit with Reginald Stewart
21 Good Neighbors
31 Other Visions, Other Voices
N **Movie:** Images

11:00
2 4 7 News
5 M*A*S*H
9 Soap
11 Odd Couple
13 Masterpiece Theatre: The Flame Trees of Thika (cc)
21 Inside Business Today
S **Movie:** The Sin
W **Movie:** That Lucky Stiff

11:30
2 Police Story
4 Tonight
5 Thicke of the Night
7 Nightline
9 Hawaii Five-O
11 Honeymooners
21 Latenight America

12 **MIDNIGHT**
11 Sanford & Son
H **Movie:** Blade Runner

12:15
N **Movie:** Distant Thunder

12:20
S **Movie:** Young Doctors in Love

12:30
2 **Movie:** The Captive (1976). Tim Matheson, Kurt Russell.
4 David Letterman
7 **Movie:** Made For Each Other (1939). Carole Lombard, James Stewart.
9 Outer Limits
11 Saturday Night
W **Movie:** Birgitt Hass Must be Killed

1:00
5 Hogan's Heroes

1:30
4 9 11 News
5 Chico and the Man

2:00
2 News
5 **Movie:** Stallion Road (1947). Ronald Reagan, Alexis Smith. A veterinarian and a rancher fall in love.
9 Joe Franklin
11 Emergency!
S **Movie:** Halloween II

2:05
H Catch a Rising Star's 10th Anniversary

2:30
4 More Real People
W **Movie:** Ticket to Heaven

3:00
4 Mary Tyler Moore
9 **Movie:** Mister Corey (1957). Tony Curtis, Martha Hyer. Story of a Chicago slum-kid turned gambler.
11 **Movie:** On Any Sunday (1971). Steve McQueen. Documentary on motorcycle racing.

3:30
4 Bob Newhart

3:35
H **Movie:** S.O.S. Titanic

3:40
S **Movie:** Goin' South

4:00
4 Here's Lucy

4:30
4 News
W **Movie:** Fast Times at Ridgemont High

5:00
11 Watch on Washington

5:30
4 Health Field
7 Oceanus—The Marine Environment
9 Joe Franklin
11 News

Thu., Sept. 29

6:00
2 4 7 News
5 Three's Company
9 Buck Rogers
11 Love Boat
13 Oye Willie (cc)
21 Latenight America
31 NYU Broadcast Lab
H **Movie:** Timerider
S **Movie:** Paternity

6:30
5 Taxi
13 New Jersey Nightly News
31 News from City Hall
W News

7:00
2 4 7 News
5 M*A*S*H
9 Rowan & Martin's Laugh-In
11 Fantasy Island
13 MacNeil/Lehrer Newshour
21 Doctor in the House
31 Infinity Factor
W **Movie:** Blade Runner

7:30
2 Muppets
4 Family Feud
5 All in the Family
7 Entertainment Tonight
9 Benny Hill
11 News
21 Computer Programme (cc)
31 Book Beat
H Coming Attractions

8:00
2 Magnum, P.I.
4 Gimme a Break
5 PM Magazine
7 Trauma Center (cc)
9 **Movie:** The Naked and the Dead (1958). Aldo Rey, Cliff Robertson. Based on a novel by Norman Mailer, a look at men and war during W.W.2.
11 **Movie:** Badlands (1974). Sissy Spacek, Martin Sheen. A girl's father is killed when he tries to interfere with his daughter's relationship.
13 Monty Python
21 Long Island Week
31 Tony Brown's Journal
H **Movie:** Amityville II
N **Movie:** One Sings, the Other Doesn't
S **Movie:** Prince of the City

8:30
4 Mama's Family
5 Carol Burnett
13 Sneak Previews
21 Wild America (cc)
31 Musical Mosaic

9:00
2 Simon & Simon
4 We Got It Made
5 Merv Griffin
7 9 to 5
13 Operation Barbarossa
21 Sneak Previews
31 Magic of Dance
W **Movie:** The Innocent

9:30
4 Cheers
7 It's Not Easy
21 This Old House (cc)

10:00
2 Knots Landing
4 **Special:** Live and In Person. Part 3 (see Wed., Sept. 28, 10 p.m.).
5 11 News
7 20/20
13 Jazz Tonight
21 Long Island Speak-Out
31 Looking East
H Inside the NFL
N **Movie:** My Dinner with André

10:30
9 Newark & Reality
11 News

11:00
2 4 7 News
5 M*A*S*H
9 Soap
11 Odd Couple
13 Flickers From Masterpiece Theatre (cc)
21 Long Island Week
H **Movie:** Blood Relatives
S **Movie:** Blade Runner
W **Movie:** Intimate Moments

11:30
2 Trapper John, M.D.
4 Tonight
5 Thicke of the Night
7 Nightline
9 Racing From Yonkers
11 Honeymooners
21 Latenight America

12 **MIDNIGHT**
9 News
11 Sanford & Son
N **Movie:** Every Man For Himself

12:30
2 **Movie:** Women At West Point (1979). Linda Purl, Andrew Stevens.
4 David Letterman
7 **Movie:** The Lolly-Madonna War (1973). Rod Steiger, Jeff Bridges.
9 World Vision
11 Saturday Night
W **Movie:** My Dinner with André

12:40
H **Movie:** Mad Max

1:00
5 Star Search
S Loving Friends & Perfect Couples

1:30
4 9 11 News
S **Movie:** True Confessions

2:00
2 News
5 **Movie:** The Woman in White (1948). Eleanor Parker, Sydney Greenstreet. The legend of a woman takes over a mansion and the people living there.
9 Joe Franklin
11 Emergency!

2:15
H **Movie:** The Road Warrior

2:30
4 More Real People
W **Movie:** Blade Runner

3:00
4 Mary Tyler Moore
9 Christian Children's Fund
11 **Movie:** Jory (1971). B.J. Thomas, Patricia Aspillaga. A young man is faced with the mysterious deaths of his father and friends.

3:20
S **Movie:** Extreme Close-Up

3:30
4 Bob Newhart

3:50
H **Special:** When Women Kill

4:00
4 Here's Lucy

4:30
4 News
W **Movie:** Halloween II

4:45
S **Movie:** Falling in Love Again

4:55
H Neil Young

5:00
11 Biography

5:30
4 Health Field
7 Family Portrait: Physical and Sexual Aspects of a Relationship
9 Joe Franklin
11 News

Fri., Sept. 30

6:00
2 4 7 News
5 Three's Company
9 Buck Rogers
11 Love Boat
13 Oye Willie (cc)
21 Latenight America
H Video Jukebox
S **Movie:** Sounder

6:30
5 Taxi
13 New Jersey Nightly News
31 News from City Hall
H Kenny Rogers
W News

7:00
2 4 7 News
5 M*A*S*H
9 Rowan & Martin's Laugh-In
11 News
13 MacNeil/Lehrer Newshour
21 Doctor in the House
31 Infinity Factor
H Inside the NFL
W **Movie:** The Amateur

7:30
2 Muppets
4 Family Feud
5 All in the Family
7 Entertainment Tonight
9 Benny Hill
11 **Baseball:** Yankees vs. Baltimore Orioles
21 Square Foot Gardening
31 Music Video Party

8:00
2 Dukes of Hazzard
4 Mr. Smith
5 PM Magazine
7 Benson (cc)
9 **Baseball:** Mets vs. Montreal Expos
13 Washington Week in Review
21 The Nature of Things
31 They Call Him the Hawk
H **Movie:** Venom
N **Movie:** Get Out Your Handkerchiefs
S **Movie:** The Man Who Would Be King

8:30
4 Manimal
5 Healthbeat
7 Webster
13 Wall $treet Week

9:00
2 Dallas
5 Merv Griffin
7 Lottery (cc)
13 Six Great Ideas with Mortimer Adler and Bill Moyers
21 **Movie:** Catherine the Great
31 Presente
H Kenny Rogers
W **Movie:** Birgitt Hass Must Be Killed

9:15
W Comedy Clips

9:30
31 Masterpiece Theatre

10:00
2 Falcon Crest
4 For Love and Honor
5 11 News
7 Matt Houston (cc)
13 Greenaway
N **Movie:** Gates of Heaven

10:30
11 News
21 A Visit with Reginald Stewart
31 Music Video Party
H Not Necessarily the News
S **Movie:** Cannery Row

10:40
9 Kiner's Korner

11:00
2 4 7 News
5 M*A*S*H
9 Soap
11 Odd Couple
13 **Movie:** The Mummy (1934). Boris Karloff, Zita Johnson.
21 Long Island Week
H **Movie:** Young Doctor's In Love
W Leonard Report

11:30
2 **Movie:** The Pilot (1979). Cliff Robertson, Diane Baker.
4 Tonight
5 Thicke of the Night
7 Nightline
9 Hawaii Five-O
11 Honeymooners
21 Latenight America
W **Movie:** Bon Appetit

12 **MIDNIGHT**
11 Sanford & Son
N **Movie:** The Apple Game

12:30
4 Friday Night Videos
7 New York Hot Tracks
9 Outer Limits
11 Saturday Night

12:35
H **Movie:** I, the Jury
S U2 in Concert at Red Rock

1:00
5 Soul Train
W **Movie:** A Girl's Best Friend

1:30
9 11 News
S **Movie:** The Road Warrior

1:45
2 **Movie:** Miss Kline, We Love You (1974). Patty Duke Astin. John Astin.

2:00
4 News
5 America's Top Ten
7 **Movie:** Our Man Flint (1965). James Coburn, Gila Golan.
9 Joe Franklin
11 Solid Gold

2:30
5 **Movie:** Three Strangers (1946). Geraldine Fitzgerald, Peter Lorre. Three strangers meet with disaster after sharing a sweepstakes ticket, and winning.
W **Movie:** Birgitt Hass Must Be Killed

2:35
H Inside the NFL

3:00
4 More Real People
9 **Movie:** Cast a Dark Shadow (1957). Dirk Bogarde, Margaret Lockwood. A wealthy man marries a second time after murdering his first wife.
11 **Movie:** Cauldron of Blood (1968). Boris Karloff, Viveca Lindfors. A blind sculptor's wife procures skeleton models for her husband.

3:07
2 **Movie:** The Red Tent (1971). Sean Connery, Claudia Cardinale.

3:15
S **Movie:** Sitting Ducks

3:30
4 Mary Tyler Moore

3:40
H **Movie:** Venom

4:00
4 Bob Newhart

4:30
4 Here's Lucy
W **Movie:** Two Champions of Death

5:00
4 News
11 Biography
S Benji at Work

5:15
H Not Necessarily the News

5:30
2 Public Hearing
9 **Movie:** The Falcon Takes Over (1942). George Sanders, Lynn Bari. Story of a fortune-telling front.
11 Insight
S **Movie:** Sounder

Mon., Oct. 3

6:00
2 4 7 News
5 Three's Company
9 Buck Rogers
11 Love Boat
13 New Jersey Nightly News
21 World of Cooking
31 All About TV

6:30
5 Taxi
13 Nightly Business Report
21 Our Drinking Water: A Closer Look

SOLUTIONS TO LAST WEEK'S PUZZLES

L	I	G	H	T	T	A	N	■	B	A	R	N	U	M
A	■	R	■	A	■	C	■	■	■	I	■	I	■	I
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NEW YORK

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TELEVISION

31 News From City Hall
H Kenny Rogers
W News

7:00
2 4 7 News
5 M*A*S*H
9 Rowan & Martin's Laugh-In
11 Fantasy Island
13 MacNeil/Lehrer Newshour
21 Doctor in the House
31 Infinity Factor
W **Movie:** Prince of the City

7:30
2 The Muppets
4 Family Feud
5 All in the Family
7 Entertainment Tonight
9 Benny Hill
11 News
21 Nightly Business Report
31 Getting to Know Me
H Fraggle Rock

8:00
2 Scarecrow and Mrs. King
4 Boone
5 PM Magazine
7 That's Incredible
9 **Movie:** Love in the Afternoon (1957). Gary Cooper, Audrey Hepburn. A detective investigates the activities of his daughter's playboy boyfriend.
11 **Movie:** Anatomy of a Seduction (1979). Susan Flannery, Jameson Parker. Concerning an affair between a woman and her best friend's son.
13 Great Performances: Alice In Wonderland
21 Undersea World of Jacques Cousteau
31 Jazz in Mid-America
H **Movie:** Paternity
N **Movie:** Time Stands Still
S **Movie:** Halloween III

8:30
5 Carol Burnett

9:00
2 AfterMASH
4 **Special:** The Tonight Show Starring Johnny Carson: 21st Anniversary Special.
5 Merv Griffin
7 **Football:** Jets vs. Buffalo Bills (cc)
21 Just Another Missing Kid
31 Cityscope

9:30
2 Jeffersons Part 2 of 3. (See Sun., Oct. 2, and Sun. Oct. 9, 9 p.m.).
13 Red Barber Remembers
31 Great Performances Special:Princess Grace Remembered
H Coming Attractions

10:00
2 Emerald Point N.A.S.
5 11 News
13 There Was Always Sun Shining Someplace: Life in the Negro Baseball Leagues
H **Movie:** I, the Jury
N **Movie:** Newsfront
S **Movie:** True Confessions
W **Movie:** Man On the Roof

10:30
9 11 News
21 Evening at Pops

11:00
2 4 News
5 M*A*S*H
9 Soap
11 Odd Couple
13 Austin City Limits

11:30
2 Hart to Hart
4 Tonight
5 Thicke of the Night
9 Hawaii Five-O
11 Honeymooners
21 Latenight America

11:45
W **Movie:** Extreme Close-Up

12 **MIDNIGHT**
7 News
11 Sanford & Son
H Kenny Rogers
N **Movie:** Dersu Uzala
S **Movie:** Dark Eyes

12:30
2 Columbo
4 David Letterman
7 Nightline
9 Outer Limits
11 Saturday Night

1:00
5 Hogan's Heroes
7 **Movie:** Pursuit (1972). Ben Gazara, E.G. Marshall.
H **Movie:** Mad Max

1:30
4 9 11 News
5 Chico and the Man
W **Movie:** Ghost Story

1:35
S **Movie:** The Boat (dubbed)

2:00
2 News
5 Best of Midday
9 Joe Franklin
11 Emergency!

2:30
4 More Real People

2:40
H **Movie:** Blood Relatives

3:00
4 Mary Tyler Moore
5 Off the Set
9 **Movie:** Cry of the Penguins (1973). Hayley Mills, John Hurt. A man travels to the Antarctic to observe penguins and find peace with himself.
11 **Movie:** The Road to Rio (1947). Bob Hope, Dorothy Lamour. Stowaway musicians become involved with a woman and her overbearing mother.

3:30
4 Bob Newhart
W **Movie:** I'm Going to Be Famous

4:00
4 Here's Lucy

4:10
S **Movie:** Halloween III

4:20
H **Movie:** I, the Jury

4:30
4 News

5:00
11 Biography

5:30
4 Health Field
7 Oceanus—The Marine Environment
9 Joe Franklin
11 News

Tue., Oct. 4

6:00
2 4 7 News
5 Three's Company
9 Buck Rogers
11 Love Boat
13 New Jersey Nightly News
21 Magic of Oil Painting
31 World Chronicle
H **Movie:** Treasure of the Four Crowns
S **Movie:** The Sound of Murder

6:30
5 Taxi
13 Nightly Business Report
21 Un-Endangered Species
31 News from City Hall
W News

7:00
2 4 7 News
5 M*A*S*H
9 Rowan & Martin's Laugh-In
11 Fantasy Island
13 MacNeil/Lehrer Newshour
21 Doctor in the House
31 Infinity Factor
W **Movie:** Foxtrot

7:30
2 Muppets
4 Family Feud
5 All in the Family
7 Entertainment Tonight
9 Benny Hill
11 News
21 Nightly Business Report
31 Tony Brown's Journal

8:00
2 The Mississippi
4 **Baseball:** National League Championship Series
5 PM Magazine
7 Just Our Luck (cc)
9 **Movie:** America At the Movies (1976).
11 **Movie:** Before and After (1979). Patty Duke Astin, Bradford Dillman. A woman's weight problem causes her to re-examine her self.
13 Nova (cc)
21 Survival Special
31 Black Focus
H **Movie:** The Toy
N **Movie:** The Man Who Loved Women
S **Movie:** Trail of the Pink Panther

8:30
5 Carol Burnett
7 Happy Days (cc)
31 Over Easy

9:00
2 **Movie:** Secrets of a Mother and Daughter (1983). Katherine Ross, Linda Hamilton.
5 Merv Griffin
7 Three's Company (cc)
13 Vietnam: A Television History
21 Masterpiece Theatre: Pictures (cc)
31 Eye on Dance

9:30
7 Oh Madeline (cc)
31 Wine, What Pleasure!
W **Movie:** Honor Guard

10:00
5 11 News
7 Hart to Hart (cc)
13 Television from Scandinavia: At Least the Weather Was Fine
21 The Navigators
31 Where Dreams Debut
H **Movie:** Venom
N **Movie:** My Dinner with André
S **Movie:** The Hasty Heart

10:30
9 Nine On New Jerse
11 News

11:00
2 4 7 News
5 M*A*S*H
9 Soap
11 Odd Couple
13 Israel and the Palestinians: the Continuing Conflict
21 Inside Washington
W **Movie:** Garage Girl

11:30
2 Magnum, P.I
4 Tonight
5 Thicke of the Night
7 Nightline
9 Hawaii Five-O
11 Honeymooners
21 Latenight America

11:35
H **Movie:** Amityville II

12 **MIDNIGHT**
11 Sanford & Son
N **Movie:** Gates of Heaven

12:30
2 McCloud
4 David Letterman
7 **Movie:** Trader Horn (1973). Rod Taylor.
9 Children Running Out of Time
11 Saturday Night
S Loving Friends & Perfect Couples
W **Movie:** Five Fingers

1:00
5 Hogan's Heroes
S **Movie:** Sitting Duck

1:25
H **Movie:** Five Days One Summer

1:30
4 9 11 News
5 Chico and the Man

2:00
2 News
5 **Movie:** The Haunted Strangler (1958). Boris Karloff, Elizabeth Allan.
9 Joe Franklin
11 Emergency!

2:30
4 More Real People
S **Movie:** The Soul of Murder
W **Movie:** Star Wars

3:00
4 Mary Tyler Moore
9 **Movie:** Ski Fever (1967). Martin Milner, Claudia Martin.
11 **Movie:** Dracula's Castle (1969). John Carradine.

3:10
H **Movie:** Harry's War

3:30
4 Bob Newhart

4:00
4 Here's Lucy

4:30
4 News
S **Movie:** The Irishman

4:35
W **Movie:** And Now Fo Something Completely Different

5:00
11 Biography
H **Movie:** Venom

5:30
4 Health Field
7 Family Portrait: Physical and Sexual Aspects of a Relationship
9 Joe Franklin
11 News

Weekend, Oct. 1-2

Sat., Oct. 1

:00
② Patchwork Family
④ Rebop
⑤ Pattern For Living
Aprenda Ingles
Ⓗ **Movie:** Treasure of he Four Crowns

:30
④ Carrascolendas
⑤ Insight
⑦ News
This Week in aseball

:00
② Captain Kangaroo
④ One of a Kind
⑤ World Tomorrow
⑦ Davey and Goliath
⑨ News
Return to the Planet f the Apes

:30
④ LBS Children's heatre
⑤ Bullwinkle
⑦ Little Prince
⑨ Newark & Reality
Pink Panther
⑬ Mainstream

:00
② Biskitts
④ Flintstone Funnies
⑤ Wonderama
⑦ Best of Scooby Doo
⑨ Christopher Closeup
⑪ Tom & Jerry & riends
⑬ MacNeil/Lehrer ewshour
㉛ Carrascolendas
Ⓗ **Movie:** The Toy
Ⓢ **Movie:** The Actress

:30
② Saturday Supercade
④ Shirt Tales
⑤ Make Room for addy
⑦ Monchichis/Little ascals/Richie Rich
⑨ Meet the Mayors
Herald of Truth
Teaching Students ith Special Needs

:00
Smurfs
I Love Lucy
Nine on New Jersey
Old Time Gospel our
Wall $treet Week
La Esquina

:30
Dungeons & Dragons
All in the Family
Pac-Man/Rubik Cube our
Davey and Goliath
Lawmakers
Mundo Real
Movie: Ball of Fire

0:00
Dukes
Saturday Morning
All-Star Wrestling
Essence
Hard Choices
Sonrisas
Inside the NFL
Movie: Trigger Tom

0:30
Charlie Brown & noopy
Alvin & the hipmunks
Littles
Hee Haw
Que Pasa USA?

11:00
② Benji, Zax & the Alien Prince
④ Mr. T
⑦ Puppy/Scooby Doo Hour
⑨ B.J. and the Bear
⑬ Kinetic Karnival
Ⓗ Coming Attractions

11:30
② Bugs Bunny/Road Runner
④ Amazing Spider Man & Incredible Hulk
⑪ At the Movies
⑬ Educational Computing Profile
Ⓗ **Movie:** Waltz Across Texas
Ⓢ **Movie:** The Toy

11:45
Ⓦ **Movie:** Star Wars

12 **NOON**
② NCAA Today
⑤ Get Smart
⑦ Weekend Specials
⑨ Hardy Boys/Nancy Drew Mysteries
⑪ How the West was Won
⑬ Open Mind
㉑ Gourmet Cooking

12:30
② **Football:** TBA
④ Thundarr the Barbarian
⑤ America's Top Ten
⑦ American Bandstand
⑬ America's Black Forum
㉑ This Old House (cc)

1:00
④ Fight Back
⑤ **Movie:** Kung Fu Executioner. Billy Chong, Carl Scott. A man returns to Shanghai to find his father murdered by smugglers.
⑨ News
⑪ **Movie:** Bloody Fist. Bruce Lee.
⑬ Presente
㉑ Victory Garden

1:30
④ Baseball Bunch
⑦ Pop N' Rocker
⑨ **Baseball:** Mets vs. Montreal Expos
⑬ Great Chefs of New Orleans
㉑ Square Foot Gardening
Ⓗ Douglas MacArthur: the Defiant General
Ⓢ **Movie:** The Hasty Heart

2:00
④ **Baseball:** Major League Baseball: An Inside Look
⑦ Safari to Adventure
⑬ Wine, What Pleasure!
㉑ Woodwright's Shop
Ⓗ **Movie:** Treasure of the Four Crowns
Ⓦ Crown of Bogg

2:30
⑦ Greatest Sports Legends
⑬ Matinee at the Bijou
㉑ Gourmet Cooking
㉛ Titanic in a Tub
Ⓦ **Movie:** The Last Two Weeks

3:00
⑤ **Movie:** A Hard Way to Die. Billy Chong, Louis Neglia. A young man learns kung fu to avenge his family's death.
⑦ Sportsbeat
⑪ **Movie:** Samurai (1979). James Shigeta, Joe Penny. D.A. fights a tycoon who can cause earthquakes.
㉑ This Old House (cc)
㉛ In Performance at the White House

3:30
⑦ **Football:** TBA
㉑ Victory Garden

4:00
⑬ Sneak Preview
㉑ Square Foot Gardening
㉛ Wine, What Pleasure!
Ⓗ **Movie:** Green Ice
Ⓢ **Movie:** Gray Lady Down
Ⓦ **Movie:** Rich and Famous

4:10
⑨ Kiner's Korner

4:30
② **Sports Special:** U.S. Women's Indoor Tennis
⑨ News
㉑ Woodwright's Shop
㉛ This Old House

5:00
④ More Real People
⑤ Starsky and Hutch
⑨ Battlestar Gallactica
⑪ Little House on the Prairie
⑬ **Great Performances Special:** Princess Grace Remembered
㉑ Sesame Street (cc)
㉛ Matters of Life and Death

5:30
④ NFL Week in Review
㉛ Lawmakers

6:00
② Channel 2 the People
④ News
⑤ The Blue Knight
⑨ Racing From Belmont
⑪ Star Trek
⑬ Survival Special: Orangutans: Orphans of the Wild
㉑ Supersoccer
㉛ Searching
Ⓗ **Movie:** The Prize Fighter
Ⓢ Duran Duran
Ⓦ **Movie:** Super Fuzz

6:30
② ④ News
⑨ In Search Of
㉛ European Journal

7:00
② ⑦ News
④ Prime of Your Life
⑤ Welcome Back Kotter
⑨ The Saint
⑪ Dance Fever
⑬ ㉑ Inside Albany
㉛ Infinity Factor
Ⓢ **Movie:** The Toy

7:30
② Music Magazine
④ This is Your Life
⑤ All in the Family
⑦ New York People
⑪ Laverne & Shirley
⑬ Agronsky and Company
㉑ Wall $treet Week
㉛ From Jumpstreet

8:00
② Cutter To Houston
④ Diff'rent Strokes
⑤ **Movie:** High Sierra (1941). Humphrey Bogart, Ida Lupino. A gangster and a woman hide out in the mountains from the police.
⑦ T.J. Hooker (cc)
⑨ **Movie:** Revenge of the Stepford Wives (1980). Sharon Gless, Arthur Hill. A reporter discovers the robotic wives of the town of Stepford.
⑪ **Movie:** The Brotherhood of the Bell (1970). Glenn Ford, Rosemary Forsyth. Professor loses everything in a battle to expose a corrupt fraternity.
⑬ Signed/Original: The Plan
㉑ Lifeline (cc)
㉛ Jazz in America
Ⓗ **Movie:** The Toy
Ⓝ **Movie:** The Station-Master's Wife
Ⓦ **Movie:** The Road Warrior

8:30
④ Rousters

9:00
② **Movie:** The Cannonball Run (1981). Burt Reynolds, Farrah Fawcett.
⑦ Love Boat (cc)
⑬ Anna Karenina
㉑ **Great Performances Special:** Princess Grace Remembered
㉛ NYU Broadcast Lab
Ⓢ **Movie:** The World According to Garp

9:30
㉛ Six Great Ideas

10:00
④ **Special:** Candid Camera's 35th Birthday Party. Allen Funt and Loni Anderson host.
⑤ ⑪ News
⑨ Return of the Saint
⑬ **Movie:** Blonde Venus (1932). Marlene Dietrich, Cary Grant.
Ⓗ **Movie:** Blade Runner
Ⓝ **Movie:** The Man Who Loved Women
Ⓦ Dionne Warwick

10:30
⑤ Black News
⑪ Wall $treet Journal Report
㉑ Edouard Manet: Painter of Modern Life
㉛ Music Video Party

11:00
② ④ ⑦ News
⑤ **Movie:** Twelve Angry Men (1957). Henry Fonda, Lee J. Cobb. One juror convinces eleven others to cast a vote of not guilty.
⑨ Jackie Gleason
⑪ Odd Couple
㉑ Austin City Limits
Ⓦ **Movie:** Keys

11:20
⑬ Signed/Original: Artists at Work

11:30
④ Saturday Night Live
⑨ Harness Racing From Yonkers Raceway
⑪ Honeymooners
Ⓢ Best of Bizarre 23 (cc)

11:45
② Sportspeople

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7 **Movie:** September 30, 1955 (1977). Richard Thomas, Susan Tyrell.

12 **MIDNIGHT**
2 **Movie:** The Jordan Chance (1978). Raymond Burr, Stella Stevens.
9 Championship Wrestling
11 Harry O
N **Movie:** The Green Room
S **Movie:** I Love You

12:05
H **Movie:** Amityville II

12:30
4 Saturday Night Live
W **Movie:** Honor Guard

1:00
4 Rock TV
5 **Movie:** Billion Dollar Brain (1967). Michael Caine, Karl Malden. A mad Texan general is obsessed with killing communists.
9 **Movie:** The Devil's Rain (1975). Ernest Borgnine, Ida Lupino. A cult leader tries to find a missing Satanic book.
11 Twilight Zone

1:30
11 News

1:40
S **Movie:** Blade Runner

1:45
7 **Movie:** Summer Wishes, Winter Dreams (1973). Joanne Woodward, Martin Balsam.

1:55
H Coming Attractions

2:00
4 Mary Tyler Moore
11 Space: 1999
W **Movie:** Rich and Famous

2:08
2 Music Magazine

2:30
4 Mary Tyler Moore
H **Movie:** Green Ice

2:38
2 **Movie:** This Child Is Mine (1974). Stephen Young, Rosemary Prinz.

3:00
4 Gavin/Lott
9 **Movie:** Lisa and the Devil (1973). Telly Savalas, Elke Sommer. A horror-murder tale of a woman in a Spanish villa.
11 Kung Fu

3:05
S **Movie:** The Hasty Heart

3:30
4 Bob Newhart

3:45
S **Movie:** Gray Lady Down

4:00
2 **Movie:** The Law (1974). Judd Hirsch.
4 Here's Lucy
11 Life of Riley
W **Movie:** The Road Warrior

4:25
H **Movie:** Blade Runner

4:30
4 Tomorrow's Music Today
11 Best of Groucho

5:00
4 Mary Tyler Moore
11 Biography

5:30
4 Mary Tyler Moore
9 Point of View
11 Christopher Closeup
S **Movie:** Ball of Fire

5:45
11 Davey and Goliath

5:50
5 Time for Timothy

Sun., Oct. 2

6:00
9 New Jersey Report
11 **Football:** Notre Dame vs. Colorado

6:30
2 Kidsworld
4 Agriculture USA
5 Black News
7 Christopher Closeup
9 News
H Video Jukebox

7:00
2 Captain Kangaroo
4 Journey to Adventure
5 Jerry Falwell
7 Faith for Today
9 Newark & Reality
11 Wall $treet Journal Report
H **Movie:** S.O.S. Titanic

7:30
4 Bob Newhart
7 This Is the Life
9 Jack Van Impe
11 Wild Kingdom
13 Mister Rogers
S The Phenomenon of Benji

8:00
2 Way to Go
4 Austin City Limits
5 Jimmy Swaggart
7 Insight
9 Terry Cole-Whittaker
11 Tom & Jerry & Friends
13 Sesame Street (cc)
S Sunshine's On the Way

8:30
2 For Our Times
4 That Teen Show
7 New York Hot Tracks
9 Day of Discovery
H **Movie:** It Came From Hollywood

9:00
2 Sunday Morning
4 Today in New York
5 Popeye
9 Oral Roberts
13 Don't Look Now
S Faerie Tale Theatre

9:30
4 Positively Black
5 Bugs & Porky
7 Tiempo
9 Point of View
11 Josie & the Pussycats
H **Movie:** Harry's War

10:00
4 Latin Tempo
5 Woody Woodpecker Hour
7 Best of the Morning Show
9 Mass
11 Pink Panther
13 Reading Rainbow
S **Movie:** My Favorite Year
W Grendel Grendel Grendel

10:30
2 Face the Nation
4 Visiones
9 That's the Spirit
11 Three Stooges
13 Electric Company

11:00
2 Taking Advantage
4 First Estate
5 **Movie:** Goliathon (1980). Li Hsiu, Hsiao Yao. Two jungle survivors find a legendary ape and his mistress.
7 It's Your Business
9 Make Peace With Nature
11 **Movie:** Hit the Ice (1943). Bud Abbott, Lou Costello. Two photojournalists get involved with bank robbers.
13 Billy Loves Ali
21 **Football:** Syracuse vs. Nebraska

11:30
2 Newsmakers
4 News 4orum
7 This Week With David Brinkley
9 Rex Humbard
H Fraggle Rock

12 **NOON**
2 Bill Parcells/Giants '83
4 Meet the Press
9 Robert H. Schuller
13 Nova (cc)
H Video Jukebox
S Paper Chase—The First Year
W **Movie:** The Pirate Movie

12:30
2 NFL Today
4 What Shall We Do About the Children?
7 Directions
11 **Movie:** Volcano (1969). Diane Baker, Maximillian Schell. Divers find themselves in the midst of a volcanic eruption.
H **Movie:** Ticket to Heaven

12:45
5 **Movie:** G.I. Blues (1960). Elvis Presley, Juliet Prowse.

1:00
2 **Football:** TBA
7 Like It Is
9 News
13 E.L. Doctorow and the American Myth
S **Movie:** Battleground

1:30
4 More Real People
9 **Baseball:** Mets vs. Montreal Expos
13 Live From the Met: Lucia Di Lammermoor.
21 Long Island Sports Network

2:00
4 People's Court Special
7 **Baseball:** Pittsburgh Pirates vs. Philadelphia Phillies
W **Movie:** Madame Rosa

2:30
H Sitcom

2:45
5 **Movie:** Guess Who's Coming To Dinner (1967). Spencer Tracy, Katherine Hepburn, Sidney Poitier.

3:00
4 NFL Pro Magazine
11 **Movie:** Whatever Happened To Aunt Alice (1969). About a crazy woman who murders her housekeepers.
H **Movie:** S.O.S. Titanic
S **Movie:** Murder Among Friends

3:30
4 NFL'83
21 Sneak Previews

4:00
4 **Football:** Giants vs. San Diego Chargers
13 Tony Brown's Journal
21 **Movie:** One Frightened Night
31 Washington Week in Review
W **Movie:** Paternity

4:10
9 Kiner's Korner

4:30
2 **Movie:** Appointment in Palermo (1970). Brenda Vaccaro, Harry Guardino.
7 Eyewitness News Conference
9 News
13 Mainstream
31 Lawmakers
S **Movie:** Chariots of Fire

5:00
5 Bionic Woman
7 Entertainment This Week
9 S.W.A.T.
11 **Movie:** The Baltimore Bullet (1980). James Coburn, Omar Sharif. Two con-men plan a life of travels.
13 Innovation
31 Inside Washington

5:30
13 Firing Line
21 Red Barber Remembers
31 Cityscope
H Video Jukebox

6:00
2 4 7 News
5 **Movie:** Across 110th Street (1972). Anthony Quinn, Yaphet Kotto. Three poor blacks are pitted against the Mafia after they steal money from the organization.
9 Police Woman
21 Numero Uno
31 All About TV
S **Movie:** It Came From Hollywood
W **Movie:** The Atomic Cafe

6:30
2 4 7 News
13 Ireland: A Television History
21 Matters of Life and Death
31 Searching
S Faerie Tale Theatre

7:00
2 60 Minutes
4 First Camera
7 Ripley's Believe It or Not
9 Switch
11 Solid Gold
21 Inside Albany
31 Infinity Factor

7:30
13 Cold War Game
21 Israeli Diary
31 Rebop
H Fraggle Rock
S The Phenomenon of Benji

7:40
W Richard Brown Reviews

8:00
2 Alice
4 Knight Rider
5 Star Search
7 Hardcastle & McCormick
9 Straight Talk
11 Salute!
13 Return of the Great Whales
21 Murder Most English: Murder Must Advertise
31 **Movie:** Two of Hearts
H **Movie:** The World According to Garp
N **Movie:** Bob Le Flambeur
S W **Movie:** My Favorite Year

8:30
2 One Day At a Time

9:00
2 Jeffersons Part 1 of 3. (See Mon., Oct. 3, 9:30 p.m. and Sun., Oct. 9, 9:00 p.m.)
5 Road To Sarajevo. Preview of 1984 Winter Olympic Games hosted by Jean-Claude Killy.
7 **Movie:** Heaven Can Wait (1978). Warren Beatty. Julie Christie. (cc)
9 New Jersey Report
11 **Special:** Let Us Continue to Work Together. Bishop Francis J. Mugavero discusses the needs of, and the services available to, the people of Brooklyn and Queens.
13 Masterpiece Theatre: Pictures (cc)
21 **Movie:** The Glided Lily
31 Reflections

9:30
2 Goodnight, Beantown
9 Meet the Mayors
11 At the Movies
31 Presente
S Bizarre 26 (cc)

10:00
2 Trapper John, M.D.
4 Yellow Rose
5 11 News
9 Jimmy Swaggart
13 Good Neighbors
31 Oye Willie
N **Movie:** Distant Thunder
S Lone Star Bar & Grill
W **Movie:** Stay As You Are

10:30
5 Sports Extra
11 From the Editor's Desk
13 Monty Python
21 Nighttimes: Variety
31 Carnival in Miami
H Sitcom

11:00
2 4 7 News
5 Off the Set
9 World Tomorrow
11 Odd Couple
13 Matters of Life and Death
H **Movie:** Harry's War

11:30
5 David Susskind
9 It Is Written
11 Honeymooners
13 Not the Nine O'Clock News
S **Movie:** A Stranger Is Watching

11:45
2 Sports Update
4 **Movie:** TBA
7 Eyewitness Sports Special

12 **MIDNIGHT**
2 **Movie:** Charley Varrick (1973). Walter Matthau.
7 **Movie:** Golden Needles (1974). Joe Don Baker, Elizabeth Ashley.
9 **Movie:** 1776 (1972). William Daniels, Howard De Silva. A musical account of the beginnings of America's Independence.
11 Star Trek
N **Movie:** Images
W **Movie:** Madame Rosa

12:45
H **Special:** When Women Kill

1:00
11 Twilight Zone

1:05
S **Movie:** The Sin

1:30
11 News

1:45
4 Mary Tyler Moore
H **Movie:** The Road Warrior

2:00
2 News
7 **Movie:** The Garden of Allah (1936). Marlene Dietrich, Charles Boyer.
11 Space: 1999

2:15
4 Visiones

2:30
S **Movie:** Chariots of Fire

2:45
4 First Estate

3:00
9 **Movie:** Godspell (1973). Victor Garber, David Haskell. A modern version of the Gospel according to St. Matthew.
11 Kung Fu

3:20
H Sitcom

3:50
H **Movie:** Ticket to Heaven

4:00
11 Life of Riley

4:10
H **Movie:** Treasure of the Four Crowns

4:30
11 Best of Groucho

4:40
S Bizarre 26 (cc)

5:00
11 Biography

5:30
4 Health Field
7 Social Problems and Classroom Guidance
9 Joe Franklin
11 News
S Mark Twain Theatre

RADIO HIGHLIGHTS

Wed., Sept. 28

2:06/WQXR-AM/FM—Mozart: Sym #39 in E-Flat.
3:00/WNCN—Mozart: Cto for Piano #9 in E-Flat. (Pires, Guschlbauer).
4:00/WNCN—Verdi: Il Travatore: Ballet music (Monte Carlo Opera Orch/Almeida).
5:00/WNCN—Berlioz: Sym funèbre et triomphale, Op. 15 (London Sym Orch/C. Davis).
5:06/WQXR-AM/FM—Dvorák: Furiant from Suite in D, Op. 39.
6:00/WNCN—Zemlinsky: Qt #4, Op. 25 (LaSalle String Qt).
6:30/WNYC—Rachmaninoff: Symphonic Dances (Kondrashin).
7:00/WNCN—Schmitt: The Tragedy of Salome, Op. 50 (French Radio Orch and Chorus/Martinon).
7:06/WQXR-AM/FM—Dittersdorf: Sonata in G for Violin and Harpsichord.
8:00/WQXR-AM/FM—Donizetti: Lucia di Lammermoor (Sutherland/Bonynge). Simulcast on WNET-TV.
9:00/WNCN—Britten: The Poet's Echo (Vishnevskaya, Rostropovich).
10:00/WNCN—Enesco: Rumanian Rhapsody #1, Op. 11 (Rotterdam Phil. Orch/Rattle).
11:00/WNCN—Nielsen: Qt in F, Op. 44 (Nielsen String Qt).
WNYC—Fauré: Piano Qnt #1 in d (Hubeau, Via Nova Qt).

Thurs., Sept. 29

2:06/WQXR-AM/FM—Schumann: Cto for 4 Horns and Orch.
3:00/WNCN—Liszt: Mephisto Waltz #1 (Suisse Romande Orch/Ansermet).
4:00/WNCN—Berlioz: Harold in Italy, Op. 16 (Benyamini/Mehta).
5:00/WNCN—Haydn: Qt in B-Flat, Op. 50, #1 "Prussian" (Tokyo String Qt).
5:06/WQXR-AM/FM—Rameau: Overture from Le Temple de la Gloire, Suite #2.
6:00/WNCN—Janácek: Sinfonietta (London Sym Orch/Abbado).
6:30/WNYC—Menotti: Sebastian, Ballet Suite (Stokowski).
7:00/WNCN—Schumann: Dichterliebe, Op. 48 (Wunderlich, Giesen).
7:06/WQXR-AM/FM—Rachmaninoff: Etude-Tableau in e-Flat, Op. 39.
8:00/WNYC—Beethoven: Variations on an Original Theme in c (Bronfman).
8:06/WQXR-AM/FM—Vivaldi: Cto in B-Flat.
9:00/WNCN—Lutoslawski: Sym #3 (Chicago Sym Orch/Solti). World premiere.
11:00/WNCN—Beethoven: Piano Trio #6 in B-Flat, Op. 97 "Archduke" (Beaux Arts Trio).

Fri., Sept. 30

2:06/WQXR-AM/FM—Mozart: Cto #12 in A.
3:00/WNCN—Khachaturian: Sym #1 in e (Palermo Sym Orch/Berladini).
4:00/WNCN—Liszt: Réminiscences de Don Juan (Ogden).
6:00/WNCN—Brahms: Clarinet Trio in a, Op. 114 (Pieterson, Greenhouse, Pressler).
6:30/WNYC—Copland: The Red Pony (Previn).
7:00/WNCN—Mozart: Cto for Violin #5 in A, "Turkish" (D. Oistrakh/D. Oistrakh).
7:06/WQXR-AM/FM—Beethoven: Romance #2 in F for Violin and Orch, Op. 50.
8:00/WNYC—Brant: The 4th Millenium (American Brass Qnt).
8:06/WQXR-AM/FM—Mendelssohn: Violin Cto in e.
9:06/WQXR-AM/FM—Liszt: Piano Cto #2 in A (Zimerman/Muti).
10:00/WNCN—Haydn: Sym #96 in D "Miracle" (London Phil Orch/Jochum).
11:00/WNCN—Sibelius: Qt in d, Op. 56 "Voces intimae" (Fitzwilliam String Qt).

Sat., Oct. 1

10:06 a.m./WQXR-AM/FM—Beethoven: Sym #1 in C, Op. 21.
11:00 a.m./WNCN—Borodin: Sym #2 in b, (Monte Carlo Opera Orch/Benzi).
12:00/WNCN—Hindemith: Symphonic Metamorphoses on Themes by Weber (Atlanta Sym Orch/Shaw).
12:06/WQXR-AM/FM—Bach: Brandenburg Cto #2 in F.
1:00/WNCN—Bernstein: Sym #2 "Age of Anxiety" (Foss, Israel Phil Orch/Bernstein).
2:06/WQXR-AM/FM—Lehar: The Land of Smiles (Gedda, Rothenberger, Holm/Mattes).
3:00/WNCN—R. Strauss: Sonata for Violin and Piano in E-Flat, Op.18 (Oliveira, Ponce).
4:00/WNCN—Prokofiev: Cto for Piano #1 in D-Flat, Op. 10 (Browning/Leinsdorf).
5:06/WQXR-AM/FM—Bach (arr. W. Smith): Fugue in g.
6:00/WNCN—Debussy: Fantaisie for Piano and Orch (Kars/Gibson).
WNYC—A Prairie Home Companion.
7:00/WNCN—Beethoven: Sonata for Piano #14 in c-Sharp, Op. 27, #2 "Moonlight" (Horowitz).
8:00/WNCN—Janácek: The Cunning Little Vixen: Suite (Toronto Sym Orch/A. Davis).
WNYC—Horowitz: A Birthday Tribute Retrospective.
9:00/WKCR—Opera Topics: 1983 Singing Competition of the Liederkranz Foundation (Part 2 of 3).
WNCN—Verdi: Ernani (Prevedi/Gavazzoni).
9:06/WQXR-AM/FM—Beethoven: Sym #7 (Cleveland Orch/Eschenbach).

Sun., Oct. 2

10:06 a.m./WQXR-AM/FM—Pachelbel: Suite in G.
11:00 a.m./WNCN—Haydn: Sym #21 in A (Philharmonia Hungarica/Dorati).
WNYC—Victoria: Magnificat (Boepple).
12:00/WNYC—J.S. Bach: Suite #2 in d for Solo Cello (Zlotkin).
1:00/WNCN—Wagner: Das Rheingold (Nimsgern, Becht/Solti).
3:06/WQXR-AM/FM—Bruckner: Sym #7 in E (N.Y. Phil/Mehta).
4:00/WNCN—Walton: Cto for Violin (Chung/Previn).
5:00/WNCN—Schubert: Fantasia for Piano, 4-hands in f, Op. 103 (Rohmann, Schiff).
6:00/WNCN—Dukas: The Sorcerer's Apprentice (Dallas Sym Orch/Mata).
6:06/WQXR-AM/FM—Bach: Brandenberg Cto #4 in G.
7:00/WNCN—Verdi: Don Carlos (Quilico, Berini, Pizzolongo).
8:00/WNCN—Ravel: La Valse (Laredo).
WNYC—Liszt: Faust Sym (after Goethe) (Dorati, Kozma, Men's Choir of the Concertgebouw Orch).
8:06/WQXR-AM/FM—Massenet: Le Roi de Lahore (Sutherland, Tourangeau, Milnes, Ghiaurov/Bonynge).
10:00/WNCN—Haydn: Piano Trio in C (Borodin Trio).
WNYC—Prokofiev: Sonata #7 (Horowitz).

Mon., Oct. 3

2:06/WQXR-AM/FM—Telemann: Cto Grosso in D.
3:00/WNCN—Prokofiev: Sym #7 in c-Sharp, Op. 131 (Czech Phil Orch/Kosler).
4:00/WNCN—Dohnányi: Qt #2 in D-Flat, Op. 15 (Guarneri String Qt).
5:06/WQXR-AM/FM—Tchaikovsky: Suite #4 in G, Op. 61.
6:00/WNCN—Rodrigo: Concert Serenade for Harp and Orch (Zabaleta, Berlin Radio Sym Orch/Marzendorfer).
6:30/WNYC—Segovia: The Legend.
7:00/WNCN—Wagner: Tannhauser: Overture and Venusberg Music (Minnesota Chamber Chorale/Skrowaczewski)
8:00/WNYC—Rodrigo: Concierto de Aranjuez (Williams, Barenboim).
8:06/WQXR-AM/FM—Berlioz: Symphonie Fantastique.
9:00/WNCN—Chopin: Sonata for Cello and Piano in g, Op. 69 (Robinson, Luvisi).
9:06/WQXR-AM/FM—Brockway: Cavatina for Violin and Chamber Orch, Op. 13 (Borok/Schuller).
11:00/WNCN—Mozart: Qnt in E-Flat (Gérecz, Lesueur, Grumiaux Trio).
WNYC—Arriaga: String Qt #3 in E-Flat (Chilingirian).

Tues., Oct. 4

2:06/WQXR-AM/FM—Chopin: Piano Cto #2 in f, Op. 21.
4:00/WNCN—Mozart: Sym #13 in F (Musici).
5:00/WNCN—Reinecke: Cto for Flute in D, Op. 283 (Galway/Iwaki).
5:06/WQXR-AM/FM—Handel (arr. Ormandy): Air and Hornpipe from Water Music.
6:00/WNCN—Szymanowski: Cto for Violin #1, Op. 35 (Wilkomirska/Rowicki).
6:30/WNYC—Segovia: The Beginning of a Portrait.
7:00/WNCN—Poulenc: Sonata for Flute and Piano (Zukerman, Emenheiser). Live performance.
8:00/WNYC—Beethoven: Piano Cto #1 (L.A. Chamber Orch/Schwarz).
8:06/WQXR-AM/FM—Handel: Cto Grosso in C.
8:30/WNCN—Schubert: Sym #9 in C "Great" (National Sym Orch/Rostropovich).
11:00/WNCN—Paganini: Caprices, Op. #1: #12-24 (Mintz).

Unless otherwise indicated, all times are p.m and all stations are FM

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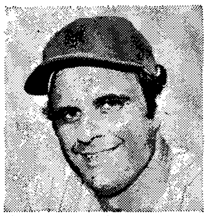

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NIGHTLIFE

KEY TO ABBREVIATIONS	
AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

Pop/Jazz

BLUE NOTE—131 W. 3rd St., 475-8592. Three shows nightly, beginning at 9:30. 9/26, Bryan Carrott, Karen McPherson; Stephanie Crawford. 9/27-10/2, Leny Andrade. AE, MC, V.

THE BOTTOM LINE—15 W. 4th St., 228-7880. Shows at 9 & midnight. 9/30, 10/1, NRBQ. No credit cards.

BRADLEY'S—70 University Pl., at 11th St., 228-6440. Restaurant/bar. Thru 10/1, Hank Jones and Red Mitchell. Music from 9:45. AE, CB, DC.

CAJUN—129 Eighth Ave., at 16th St., 691-6174. Wed., Ruth Brisbane and Trio. Thurs., The Ernie Lumer Quartet. Fri., The Canal Street Jazz, Blues & Dixieland Band. Music from 8-11. AE, MC, V.

THE COOKERY—University Pl., at 8th St., 674-4450. Thru 10/1, jazz pianist Bobby Eriquez with David Jackson on bass, Wed.-Sat. at 9:30. Singer Peter Dean, Sun.-Tues. at 9 & 11:15. AE, MC, V.

EAGLE TAVERN—355 W. 14th St., 924-0275. Mon., Irish Sessions. Shows at 8:15. 9/28, Eileen Clohessy, Johnny Cronin, Maureen and Tom Doherty. 10/1, String Fling with Stacy Phillips. No credit cards.

EDDIE CONDON'S—144 W. 54th St., 265-8277. 9/26, 10/3, Ed Polcer's Quintet. 9/27, Red Balaban and his Othercats. 9/28-10/1, Balaban & Cats. 10/2, Warren Chiasson Quintet. AE, DC, MC.

FAT TUESDAY'S—190 Third Ave., 533-7902. 9/27-10/2, Morgana King and her Quartet, nightly at 9 and 11, with extra shows on Fri. and Sat. at 1 a.m. AE, MC, V.

FOLK CITY—130 W. 3rd St., 254-8449. 9/26, 10/3, Lynn Samuels. 9/27, Suzanne Vega; Michael Fracasso; Carrie; Bob Miles. 9/28, Legal Weapon. 9/29, Boys of the Lough. 9/30, George Gerde and his All-Male Vegetarian Orchestra. 10/1, Brownie McGhee Band. 10/2, comedy night with Jane Brucker. No credit cards.

GREENE STREET—101 Greene St., 925-2415. Multilevel floors for entertainment. Every Sun. from 11:45-3:45, pianist Brooks Kerr. 9/26-29, Armen Donelian and Harvey Swartz. 9/30, Hugh Lawson. 10/1, Hugh Lawson Trio. 10/2, 3, Hal Schaeffer. 10/4-6, Hilton Ruiz Duo with Major Holley. AE, MC, V.

GREGORY'S—63rd St. & First Ave., 371-2220. Mon., 10-3, Baba Motta Duo. Tues., 10-3, Chuck Wayne Trio. Sun., 5-10, Baba Motta. Mon.-Fri., 5-10, Loumell Morgan. AE, CB, DC, MC, V.

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Tues.-Sat., 7:30-1 a.m., Judd Waldin Trio, play for dancing, alternating with Phil Della Penna. Sun. 4-9, The Tony Cabot Trio. Mon. 7:30-12:30, The Tony Cabot Trio alternating with Phil Della Penna. AE, DC, MC, V.

JAZZMANIA—40 W. 27th St., 532-7666. A loft with living-room environment, plus dancing. Music starts at 9:30. 9/30-10/1, New York Samba Band with Angela Suarez and Valerie Feit. No credit cards.

JIMMY RYAN'S—154 W. 54th St., 664-9700. Max Kaminsky and sextet Sun.-Mon. Spanky Davis & Sextet Tues.-Sat. AE, V.

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric jazz and dining room with music starting at 10. 9/27-10/1, pianist Billy Taylor with Victor Gaskin on bass. Sun.-Mon., Junior Mance with Marty Rivera. AE, MC, V.

MICHAEL'S PUB—211 E. 55th St., 758-2272. Thru 10/8, Dardanelle sings Tues.-Sat. at 9:15 & 11:30. Mon., The New Orleans Funeral & Ragtime Band with Woody Allen. AE, DC, MC, V.

THE OTHER END—149 Bleecker St., 673-7030. 9/26, Stevie and the Riffs. 9/27, comedy nite with Nancy Parker. 9/28, Bachelors of Art. 9/29, Kitty Bruce. 9/30, Otis Rush. No credit cards.

RED BLAZER, TOO—1576 Third Ave., 876-0440. Big Band Sound. Mon., Alan Russel Big Band and the Hi Tones. Tues., Vince Giordano and his New Orleans Night Hawks. Wed., Stan Rubin's Big Band. Thurs., Sun., Sol Yaged All-Stars. Fri., Cathy Chamberlain and Dixieland Band. Sat., Bob Cantwell and the Saturday Night Stompers. AE.

ROD GILBERT CAFÉ DES SPORTS—1319 Third Ave., bet. 75th & 76th Sts., 879-1001. Mon., singer Jane Conboy. Tues., Country Western with Soozie Tyrell. Wed., David Keyes Trio. Thurs., Julie Farbolin. Fri., Kenny Brawner Duo. AE, CB, DC, MC, V.

SCOTT'S ON TENTH—130 Tenth Ave., at 18th St., 675-5604. Restaurant/jazz club. 9/27-29, Exa Louise Brown. 9/30-10/1, Franklin Gordon Trio. Tues.-Thurs. 8, 9:30 & 11, Fri.-Sat 10, 11:30 & 1 a.m. AE, CB, DC, MC, V.

SEVENTH AVE. SO.—21 Seventh Ave. So., 242-4694. Music at 10 & 11:30, with an extra set Fri.-Sat. at 1 a.m. 9/27-29, Steps Ahead with Michael Brecker, Mike Maineri, Eddie Gomez, Peter Erskine, and Warren Bernhart. 9/30-10/2, Gary Burton with Steve Sallow, Mike Hyman and Makoto Ozone. MC, V.

S.N.A.F.U.—Sixth Ave., at 21st St., 691-3535. 9/27, Max Navarre. 9/28, Conversion. 9/29, Maura Ellyn. 9/30, Karen Kraft; Push Ups. 10/1, Michael Haynes; Clonetones. 10/2, Ethyl Eichelberger. 10/4, Michael Callen. No credit cards.

SWEET BASIL—88 Seventh Ave. So., 242-1785. Pianist Mark Puricelli plays Mon.-Sat., 6-9. Eddie Chamblee, Sat., 2-6. Doc Cheatham, Sun., 3-7. 9/26, 10/3, Abdullah Ibrham (Dollar Brand) with Carlos Ward. 9/27-10/1, Cecil Taylor Unit. 10/4-8, David Murray Octet. AE, MC, V.

SWEETWATERS—170 Amsterdam Ave., at 68th St., 873-4100 A next-to-Lincoln Center eatery with entertainment. Thru 10/1, singer Linda Hopkins, Tues. - Thurs. 9 & 11, Fri.-Sat. at 10 & midnight. Every Sun. at 8, Vince Giordano and his Band for dining & dancing. AE, DC, MC, V.

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. Shows at 9 & 11. 9/26, Tito Puente and his Latin Jazz Ensemble; Machito and his Big Band; Dizzy Gillespie. **The Terrace:** Thru 10/2, pianist Joanne Brackeen. No credit cards.

VILLAGE WEST—577 Hudson St., bet. Bank & West 11th, 691-2791. 9/27-10/2, 4-9, guitarist Jim Hall with Ron Carter on bass. AE, MC, V.

THE WEST END—2911 Broadway, 666-9160. Jazz, nightly from 9. 9/26-30, George Kelly's Jazz Sultans. 10/1, Shelbo's Jump Band. 10/2, Konitz and Katz. 10/3-8, Joe Albany. MC, V.

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music starting at 9. 9/26-10/1, pianist Hilton Ruiz with Major Holley on bass. Every Sun., pianist John Bunch with Phil Flanigan on bass. AE.

Country/Western

CITY LIMITS—10th St. & Seventh Ave., 243-2242. Country music and dancing. 9/26, Blackwater. 9/27, Stormin' Norman and Soozie. 9/28, Al Craven and the Toasters. 9/29, Swing Fever. 9/30-10/1, Joyce Leigh Bowden and the Raindrops. No credit cards.

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country and western entertainment. Mon.-Thurs. 11:30 a.m.-3 a.m., Fri. 11:30-4 a.m., Sat. 7:30-4 a.m., Sun. 7:30-3 a.m. 9/29, Buddy Guy and Junior Wells; Elly Brown. 9/30-10/1, Steel Angel; Moonshine Express. AE, CB, DC, MC.

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Country music hang-out. 9/26-28, Saw Back. 9/29, 30, Southern Reign. AE, DC, MC, V.

Comedy/Magic

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. American-Continental restaurant with cabaret. 9/27-10/2, comedian Father Guido Sarducci. Shows nightly at 9 & 11:30. AE, MC, V.

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, 7 nights a week, with steadies Adrienne Tolsch, J.J. Wall and Bill Scheft. AE.

COMIC STRIP—1568 Second Ave., bet. 81st & 82nd St., 861-9386. Restaurant, comedy spot with improvisational entertainment. Sun.-Thurs. the fun starts at 9:30, Fri. 9 & midnight, Sat. 8:30 & midnight. AE, CB, DC, MC, V.

DANGERFIELD'S—1118 First Ave., 593-1650. 9/26-10/1, calypso-singer Steve De Pas with comedians Richie Gold and Danny Stone, Mon.-Thurs. 9 & 11:15, Fri. 9 & 11:30, Sat. 9 & midnight. Sun. 9:30, talent showcase with m/c Hiram Kasten AE, CB, DC, MC, V.

GOOD TIMES—449 Third Ave., 686-4250. Full menu; comics, singers, and impressionists, 7 nights from 9:30. AE, MC. V.

IMPROVISATION—358 W. 44th St., 765-8268. Comics and singers seven nights a week; food; total informality. No credit cards.

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Magic cabaret with professional magicians, Fri.-Sun. No credit cards.

MONKEY BAR—60 E. 54th St., (in Elysee Hotel). 753-1066. Mon.-Fri. pianist Johnny Andrews, 5:30-7:30. Continuous entertainment, Tues. Danny Curtis. Wed.-Sat., David Fisher and Mel Martin. Closed Sun. AE, CB, DC, MC, V.

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic and comedy. Tues., Showcase. Wed. comedian Terry Day with magician Imam. Thurs., magician Mike Gallo with Terry Day. Fri., magician Slydini and comedian Bernie Travis. Sat., magician Imam with Bernie Travis. AE, MC, V.

Disco/Dancing

ADAM'S APPLE—1117 First Ave., 371-8650. Disco with bi-level dance floor. Open daily 4-4 a.m. AE, CB, DC, MC, V.

BARBIZON PLAZA LIBRARY—Sixth Ave., bet. 58th & 59th Sts., 247-7000. Lively discotheque, Mon.-Fri. 4:30-3 a.m.; Sat. & Sun. 9-3 a.m. AE.

DOWNSTAIRS AT JOANNA—18 E. 18th St., 675-7900. Intimate european nightclub with dancing, Tues.-Sat. from 10 p.m.-4 a.m. AE, MC, V.

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing. Thru 10/15, Glen Covington Trio alternating with singer-pianist Tommy Furtado, nightly except Sun., from 10-3 a.m. AE, CB, DC, MC, V.

LE ONDE—160 E. 48th St., 752-0200. Split-level supper club. Pianist-composer Irving Fields with Earl Manning on bass, Mon.-Fri. from 7:30, Sat. from 8. AE, DC, MC, V.

THE RED PARROT—617 W. 57th St., 247-1530. Club occupying a whole city block! Resident 20-piece orchestra plays everything from country-western to jazz. Open Wed.-Sun. No credit cards.

REGINE'S—502 Park Ave., at 59th St., 826-0990. Elegant French restaurant Mon.-Sat., 6-midnight with a lively disco from 10:30 p.m. AE, CB, DC, MC, V.

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant-bar, and is open for dancing, Thurs.-Sun. from 2:30. AE, V.

S.O.B.'s—204 Varick St., 243-4940. A club/restaurant/bar featuring the authentic music of Brazil, Tues.-Sun. 9/27, Mixed Grill. 9/28, N.Y. Samba Band. 9/29, African Heritage Dancers & Drummers. 9/30, Brazilian Energy Samba Band. AE, V.

37TH ST. HIDEAWAY—32 W. 37th St., 947-8940. Dining and cheek-to-cheek dancing to the Stephen Donet Duo, Mon.-Thurs. 6-midnight, Fri.-Sat. 6-1 a.m. AE, CB, DC, MC, V.

Floor Shows/Cabaret

THE BALLROOM—253 W. 28th St., 244-3005. Continental restaurant. **Theater/Cabaret Room:** Thru 10/1, *Where The Wild Thyme Blows: A Shakespearean Prank,* musical revue by Sandra Kazan, Wed-Sat at 6:30. Thru 10/9, *Sasha! Sing Dinah Washington* starring Sasha Dalton, Tues.-Thurs. at 8:30, Fri. & Sat. at 8:30 & 11. AE, MC, V.

AFE VERSAILLES—151 E. 50th St., 753-3884. Palatial cabaret-restaurant with a richly spiced revue *C'Est Si Bon* produced by Georges Reich featuring gorgeous showgirls, exotic production numbers, and specialty acts, nightly at 9 & 11:30. Pianist-singer Bobby Cole plays Mon.-Fri. 5-8 and midnight-4 a.m. AE, CB, DC, MC, V.

REDDY'S—308 E. 49th St., 888-1633. Restaurant/bar. 9/26-10/1 at 11, singer Eileen Barnett (moonlighting from 'Nine'). 9/28-10/1 at 8:30, Ken Sacha. AE, MC, V.

IS—151 E. 50th St., 753-3429. Exotic room (upstairs at Cafe Versailles) featuring Mid-Eastern musicians and bellydancers performing continuously, from 10 p.m. AE, CB, DC, MC, V.

HE INNER CIRCLE—113 Jane St., at West St., 924-7030. Atmospheric hideaway cafe/restaurant facing the Hudson River. Jimmy Lloyd sings every Thurs. thru Sat. at 10. AE, MC, V.

NCE UPON A STOVE—325 Third Ave., 683-0044. Skylight Room for dining & drinking. Upstairs in the Valentine Room, talented waiters & waitresses perform Fri. & Sat. at 8 & 11. AE, DC, MC, V.

'NEAL'S 43RD STREET—147 W. 43rd St., 382-1613. **Upstairs:** Comedy revue, *Serious Bizness,* featuring David Babcock, Jill Larson, Don Perman and Nealla Spano, Tues.-Sat. at 8, Fri. & Sat. at 10:30. AE, CB, DC, MC, V.

ALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. Sun., Tues.-Thurs. at 8:30, Fri. & Sat. at 8:30 and 11:30, *Forbidden Broadway,* a musical comedy satire. 9/28 at 11, The T-Bears. AE, CB, DC, MC, V.

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Hotel Rooms

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ARLYLE—Madison Ave. & 76th St., 744-1600. **Cafe:** Intimate supper-club/bar. Thru 10/8, pianist Peter Nero, Tues.-Sat. 10 & midnight. **Bemelmans Bar:** Jazz-pianist Barbara Carroll plays Mon.-Sat., from 9. AE, CB, DC, MC, V.

RAND HYATT—Park Ave., at 42nd St., 883-1234. **The Crystal Fountain:** Contemporary restaurant with string quartet Mon.-Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with pianist John Cook, Mon., Wed.-Sat. 5-11. Pianist-composer Earl Rose plays Tues. AE, CB, DC, MC, V.

ILTON—53rd St. & Sixth Ave., 586-7000. **Mirage:** Roland Granier de Lafayette plays piano Mon.-Fri., 5-midnight, replaced Sat. & Sun. by Steve Donovan. **Sybils:** Disco Mon.-Sat. from 8-4 a.m. **Hurlingham's:** Pianist Ruth Andrews Wed.-Sun. with Steve Donovan alternating Mon. & Tues. AE, CB, DC, MC, V.

ARKER MERIDIEN—119 W. 56th St., 245-5000. **Le Patio:** Pianist Kevin Olson, Tues.-Fri. 5:30-7:30. Dottie Stalworth and Fred Hunter play Mon.-Sat. 9:30-1 a.m. AE, CB, DC, MC, V.

ERRE—Fifth Ave., at 61st St., 838-8000. **The Cafe:** The Bucky Pizzarelli Trio Tues.-Sat., 9-1 a.m. AE, CB, DC, MC, V.

LAZA—Fifth Ave., at 59th St., 759-3000. **Edwardian Room:** Pianist Ruth Andrews plays Tues.-Sat. 6-11. **Oak Room:** Pianist Mary Pollard, Mon.-Fri. 5:30-9:30. John Morris takes over Tues.-Sat. from 9:30-1:30. AE, CB, DC, MC, V.

HERATON CENTRE—52nd St. & Seventh Ave., 581-1000. **Caffe Fontana:** Continental restaurant. Piano bar entertainment, 5-1 a.m. nightly. **Rainier's:** Exquisite restaurant with singer-pianist Barbara Rose entertaining Mon.-Sat. from 7:30-11:30. **La Ronde:** Thru 10/15, *Paradise on Ice* (ice revue), Mon.-Sat. at 9:30 and 11:30. Dance music between and after shows. AE, CB, DC, MC, V.

HERRY-NETHERLAND—781 Fifth Ave., 355-2800. **Le Petit Cafe:** Pianist Ed Goldman plays Tues.-Sat. 7:30-1 a.m. AE, DC, MC.

ST. REGIS SHERATON—Fifth Ave., at 55th St., 753-4500. **King Cole Room:** Thru 11/5, *Hooray for Hollywood!* (a non-stop musical revue) Mon.-Tues. at 9, Wed.-Sat. at 9 & 11. **Astor's:** Pianist Tommy Futado, Mon.-Sat. 5-8. Thru 10/15, The Mike Cerrati Trio, Mon.-Thurs. from 9-1 a.m., Fri.-Sat. 9:30-3 a.m. AE, CB, DC, MC, V.

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. **Peacock Alley:** Pianist Jimmy Lyon plays Tues.-Sat. 6-10 p.m. Lynn Richards entertains from 10-2 a.m. Penny Brook plays Sun.-Mon., 8:30-12:30 a.m. **Cocktail Terrace:** The Laura Taylor Trio play Tues.-Sat., 8-1 a.m. The Judith Keithly Trio play Sun. & Mon. **The Hideaway:** Singer-pianist George Feyer, Tues.-Sat. 9-1 a.m. AE, CB, DC, MC, V.

Background Music

APPLAUSE—40th St. & Lexington Ave., 687-7267. Restaurant club, with singer-pianist Ann Lebeaux holding forth Thurs.-Sat. from 7:30. Sue Maskaleris sings & plays Mon.-Wed. AE, DC, MC, V.

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Continental restaurant featuring David Sherman at the piano Mon.-Sat. from 8. AE, CB, DC, MC, V.

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Piano Rooms

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BROADWAY JOE—315 W. 46th St., 246-6513. Mon.-Tues., singer-pianist Anne Phillips. Wed.-Thurs., Warren Vache. Fri. & Sat., pianist Jimmy Lyon. Sun., Savannah Sheiks. AE, CB, DC, MC, V.

CAFE SAN MARTIN—1458 First Ave., at 76th St., 288-0470. Pianist Rafael Landerstoy plays nightly from 7:30-11:30. AE, DC, MC, V.

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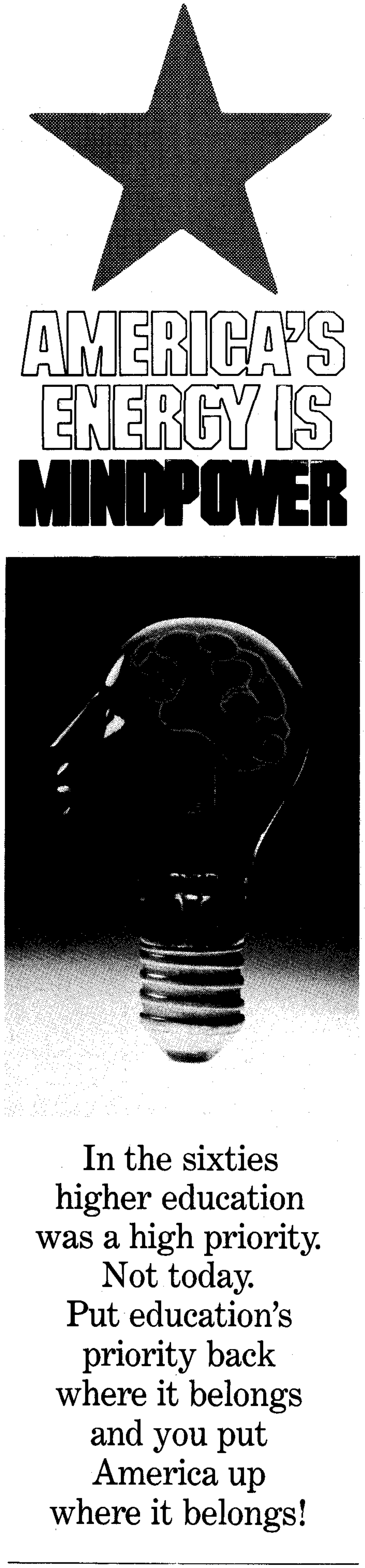
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East Side Typing/Transcribing—Service. Reasonable rates. 288-9248.

McMaid Inc.—The professional apartment cleaning service. Corporate accounts. Fully insured. 212-371-5555.

Proposals Not Getting Funded?—Increase your fund raising success! Call The Proposal Clinic. 212-695-4621.

Houseboys—Our professionals love to clean! Fabulous service providing bartenders, movers, painters, hostesses, secretaries, etc. to homes and offices. Free brochure. Lendahand. 362-8200.

Heavy Cleaning—For your apartment. Waxing, carpets, windows, etc. Spring Cleaning, 212-765-4750.

SITUATIONS WANTED

Apartment Cleaning—Windows, floors, laundry, careful dusting. Also painter, handyman. References. 212-505-7228.

TRAVEL

Italy Bargain Shopping Tour—November 7-15. You may save as much as the low cost of your trip. $1,345. Shop at famed designer outlets in Rome, Florence. Trip includes Pan Am flights, deluxe hotels, sightseeing, fashion shows, tips, taxes, and much more. Call Travel Gallery. 212-798-1142.

VACATIONS

Village Latch, Southampton—An absolutely charming 37 room in-town country inn that's also a 5 acre resort! Pool, tennis, spa. 516-283-2160.

Hilton Head, S.C.—Fall/Winter, tennis/golf packages, 2 bedroom condo, on beach, $495. weekly. 518-438-5842.

Head For The Hamptons Year Round—Quogue Weather Vane Inn/Westhampton Motel. 516-288-2500, 212-895-1870.

Escape To The Islands—Florida Keys gulfside resort featuring 2 bedrooms, 2 bath villas available for weekly rental. Swimming pool, tennis courts, beach, paddle boats, canoes, and sailboats. Minutes to Atlantic and Gulf fishing and diving. Charter and rental boats available. Call now, limited availability. The Reef at Marathon Resort Club. 1-800-327-4836.

TRUCKERS

Men With Van—Anywhere, anytime, low rates, reliable. 539-9345.

Little Van · Trucking Man—Trucks you carefully. Reasonably. 212-580-7608.

WORKSHOPS

Pleasure, Sensuality, Your Body—Esalen faculty. Ms. Marcus. 787-8877.

Stop Smoking—With Smokenders. Call 800-243-5614, CT. 203-846-4371.

Explore Your Love—And healing powers with Cindy Barger. 212-787-8877.

WANTED

We Buy Used Clothes—We pick up days and evenings. 212-475-8065, 674-4524.

Sell Us Your Furs

Highest prices paid.
We buy, sell & trade fine used furs

NEW YORKER FUR THRIFT SHOP

822 Third Ave. (50th St.), NYC
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Womens Roommate Referrals—Seen in Glamour. Largest selection, careful screening. 527 Madison Ave. 888-6360.

Roommates Unlimited Inc.—"The better alternative." Licensed. 212-650-0202.

Womens Roommate Referrals—Seen in Glamour. Largest selection, careful screening. 527 Madison Ave. 888-6360.

The Fair Share—The Roommate Cent See places. Meet. Choose. Stay 10 da before fee. $44. Seen on NBC. 957-9350.

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Relocating Fortune 500 Executives Bank Personnel. 1-4 bedroom. Furnish or unfurnished. No fee. 935-8730.

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Manhattan Apartments Wanted—Fu nished/unfurnished. No fee. Presti Apartments Inc. 722-0486.

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Washington Heights—Spacious o bedroom. Atelier. Appointed kitche Extras. $65,000. 923-7800. Ray Bequet.

HOUSES TO EXCHANGE

LA/NY Home Exchange—U.S.A E changes, Sublets, Short term Executi leases,1984 Olympic Rentals.213-273-681

WINTER RENTALS

St. Maarteen/Netherland Antilles—4 be room villa with panoramic harbor a ocean view. Luxury accommodatior pool, maid service. Individual and gro rates. Write Villa Sous le Vent, Box 6 Stony Brook, NY 11790 or call evenin 516-473-6156.

St. Lucia, WI—3 bedroom, 2 bath hor by Pitons; maid, pool. 201-744-1379.

SUBLETS

For Corporate Clients—Long/sho Services. Principals. 889-6345.

COMMERCIAL PROPERT

FIRE ISLAND

Well known Restaurant/Bar an Liquor Store For Sale. Restau rant seats 90 on the Bay. Sal includes Business and Property Owner. 212-992-9600.

IMPORTANT NOTICE

Strictly Personal ads are for helpi people meet people. Every week *N York* Magazine forwards over 1,000 sponses to those interested in love, m riage, romance, etc. If you have placed your **Strictly Personal** ad you missing a great deal. The advertisi rate is $17.25 per line. Minimum size is 2 lines. Add $11.50 for NYM B Numbers. Check or money order m accompany ad order and be received **closing (every Friday by 2 p.m. 10 da prior to Monday's on sale date).** St procrastinating. Order your **Strict Personal** ad now and meet your spec person. Phone orders accepted o with American Express, MasterCard, Visa. Call 212-880-0734, or send in yo **Strictly Personal** ad to: Classified D partment *New York* Magazine, 755 Se ond Avenue, New York, N.Y. 10017. ads accepted at the discretion of t publisher.

STRICTLY PERSONALS

trictly Personals is a weekly feature. **The advertising rate is $17.25 per line.** Minimum ad is 2 lines. Add $11.50 for NYM Box Numbers. Check or money order must accompany d order and be received by **Closing (every Friday by 2 P.M.) 10 days prior to Monday's on sale date.** Phone orders accepted only with American Express, MasterCard, or Visa. lassified Department, New York Magazine, 755 Second Avenue, N.Y., N.Y. 10017; 212-880-0732. Reply to NYM Box numbers at same address. Responses to NYM Box numbers e forwarded via U.S. Mail for 6 weeks from issue date. **Sending advertising circulars to Strictly Personal box numbers is not permitted.**

n Affair Takes Two—Successful executive, 52, attractive, slim, playful, very arm, sensitive, gentle, worldly, married nd bored. Are you an exciting, sensuus gal and also bored? Let's make it a vosome. Discretion assured. P.O. Box 4, Elmsford, NY 10523.

ensual, Female Executive—29, Jewish, '4", blond, blue eyes, seeks attractive, ccessful, playful yet sensitive male, 29-3. Send photo/phone. NYM Box 829.

ttractive, White Lady—Never married, atholic, high moral principles, slender, 's, 5'5", seeks white, single gentleman, nsmoker, nonalcoholic, educated, marage minded, financially secure. Referces, photo/phone. P.O. Box 51, Grand entral Station, N.Y.C. 10017.

dventurous Redhead—Woman, mid 's, warm, caring, open. I enjoy music, ovies, sports. I seek a complementary an. Write me. NYM Box 823.

ovely, L.I. Redhead—46, professional, oking to share life with a Mister Right ho feels the same. NYM Box 907.

hare The Ecstasy—Of unrestrained ve. Nancy, a woman exotic, a lover of ature, fun and equality, at 36 seeks mmitment with a man, worldly, acmplished, responsive, and soulful. YM Box 828.

anted—Huggable, humorous, handme, honest, happy hunk. Has to have eart. Hazel-eyed handful hopes to hunt own her honey. Are you he? 27-40. hoto/phone. NYM Box 661.

ttractive White Male—48, very young oking, tall, slim, bright, active, kind, pportive, emotionally and financially cure. Seeks white female, 28-40, ight, attractive, cuddly, energetic, afctionate, with sense of humor, varied terests, to share a permanent relationip. Photo/phone is essential for a rey. NYM Box 833.

aseball And Brahms—Classical pianist, 's, pretty, feminine, shapely, romantic, ith varied interests from politics to basell, seeks single, successful Jewish man, -50, warm, bright, nonsmoker, with nse of humor, for grand slam retionship. Photo? Phone. NYM Box 662.

stee Lauder Gift—Was terrific. Ditto our sense of humor. Haven't stopped huckling. Product is great. Let's meet r a drink. I look so good you might ant to use me in your next ad camaign. I was NYM Box 613, and I am ow NYM Box 834.

rsey Sparrow—Female, white, 37, sentive, educated, wishes to soar, perhaps est, with gentle, intelligent, refined, sere eagle. NYM Box 922.

ired Of The Bar Scene?—Enjoy lays, operas, ballets, movies, and fine ining? If you are beautiful, intelligent, ncere, warm and affectionate, send tter, photo, phone, to one of a kind, andsome, sincere, mature, loyal man of 3, and let's see if we can develop a rious relationship. NYM Box 923.

Successful, Attractive, Single Male—33, 6', Jewish but not religious, seeks very attractive woman, 22-35, to enjoy life with. Interests include; movies, theater, dining out, sports, and sipping champagne in front of my fireplace. You won't meet me in a bar or disco, so write with phone number to NYM Box 813.

Attractive, Newspaperwoman—Successful, 27, seeks professional, single, white male counterpart, late 20's-early 30's with sense of humor, warmth, and interest in the arts. Write. NYM Box 913.

Warm, Witty Woman—Executive seeks warm, worldly, cultured man, 35-50. NYM Box 653.

Jewish Grandmother—From Manhattan. Early 70's, seeks educated, nonsmoking gentleman for dinner, theater and interesting conversation. NYM Box 654.

Leggy—Slim, attractive brunette, 41. Divorced mother. Successful professional. Thrives on travel, photography, people, dancing, Verdi and Bob Seeger, squash, sailing, skiing, reading, films, candor, quietude, companionship and intimacy. Tell me about yourself, including photo and phone. NYM Box 820.

Elegant, Urbane, Affluent—Witty, 50's, retired businessman; attractive, 6'3", sensitive, affectionate. Building new Dutchess County estate. Loving and living needs elegant, slim, cultured lady to 38, for gratifying relationship and marriage. Photo and phone. NYM Box 821.

Affectionate WASP—36, slim, pretty, educated, childless, seeks slim male, good looks, good job, 32-45, loves kids, nature/outdoors, to make me laugh. P.O. Box 504, NY, NY 10108.

Attractive, Tall Woman—Executive, 27, warm and caring seeks sensitive, ambitious, 6' plus, single Jewish man. Interested in a lasting relationship. Photo and phone appreciated. NYM Box 655.

Widower—5'5", 55, Cuban wishes to meet sincere, caring gentleman, late 60's for serious relationship. NYM Box 822.

Married Man, 50—Kind, understanding, compassionate wishes to meet and develop a relationship with a trim young woman, 20s-mid 40s. Single or married. Phone/photo if possible. NYM Box 906.

Westhampton—Sat. 9/3 early dinner at Patio Restaurant. You were with 4 others and I with my daughter at adjacent tables. Lots of eye contact. How about contact now? NYM Box 903.

Attractive, Blue-Eyed, Blonde—33, Jewish female has been busy developing career, has now reorganized priorities. Seeks same, Jewish male, 35-45, with a touch of class. NYM Box 915.

Whimsical Woman—Who enjoys just being. Would find delight in knowing a man over 25 under 100 with superior mind, pocketbook, loving heart, and ability to give a therapeutic massage. NYM Box 825.

Decent And Caring Male—42, good looking, successful in life and business. I have diverse cultural, intellectual and athletic interests. I'm real. Let's talk. NYM Box 908.

Male MD—Sincere, attractive seeks gorgeous, shapely female, 21-28, for fun relationship. Phone/photo a must. NYM Box 909.

A Cut Above—I'm a very refined, incredibly youthful early 40s, good looking, warm, sensual, blue-eyed, 5'10", wealthy Jewish male. My world includes a country estate, a city apartment, sports, theater, dancing, art, and entertaining. Giving, sharing, laughing, and loving are my watchwords and I need a truly special partner to compliment all the above in a lasting relationship. If you are a very attractive, sensitive, independent, elegant, spontaneous lady with the highest personal standards and family background, who doesn't go to single's bars or normally answer these ads, please take time to respond. Photo, phone and brief bio. Thanks. NYM Box 910.

Happy, Serious, Independent—30, 5'8", beautiful, white female professional. Seeks traditional relationship with secure male counterpart, 30-40. Ability to enjoy life. NYM Box 911.

Married Male Executive—60, seeking married NYC female counterpart for romance, sharing and caring as extreme discretion allows. Write in full confidence. NYM Box 912.

Charming—Though not princess. Blond, 38, seeks man of taste. NYM Box 810.

Very Attractive, Jewish Male—27, 6'2", 185 lbs., intelligent, sensitive, fun loving and success oriented. Seeks attractive, non-neurotic, educated lady in her 20's to share the pleasures that NYC has to offer. Letter, photo and phone. NYM Box 811.

Secure, Jewish Male—37, divorced, self-employed, seeks attractive, sincere, warm, Jewish female, 26 plus. NYM Box 793.

Divorced Businessman—40, seeks attractive, slim female, 22-32, to share good times and quiet moments and understands the difficulty in placing this ad. Phone/photo a must. NYM Box 806.

September Song—Piano lady who still remembers Chet Baker seeks older, snazzy, mellow musician at home in jazz environs, to enjoy live music, playing scales, and late night duets. Don't be afraid to be rich. NYM Box 803.

Highly Successful Physician—Married, Jewish male, 45, 6'0"; seeks slim, very attractive woman, 30-45, for exciting times. Mutual discretion key. Photo, phone, note. NYM Box 797.

Male, 28—Into bodybuilding. Saggitarian. Lonely, shy. Needs rich, kind wife. NYM Box 796.

Good Looking Male—6', 160 lbs., 40, intelligent, of Italian descent, very successful businessman seeks bright, beautiful and slim lady with charm, class and dignity for a romantic, exciting and sincere relationship. Photo/phone please. NYM Box 916.

Highly Successful Cardiologist—Mid 30's, cosmopolitan, sophisticated man, very handsome, looking for an exceptionally beautiful, educated, financially and emotionally unencumbered woman to age 35, to share the finer things in life. Photo and phone number. Please don't reply if you don't send photo. NYM Box 658.

Seeking—Fun loving, attractive L.I. lady, 40-50 for discreet affair. Am married executive, 62, affluent, warm, worldly. Phone. NYM Box 917.

Teacher, Italian American—36, slim, 5'10", seeking one woman man to share life, love, laughter and tears. NYM Box 826.

Successful, Sensitive, Serene—WASP, single female, 40's, seeks non-macho, mellow male with class and clout to share good times in healthy relationship. NYM Box 918.

34, Bright, Funny—Warm girl, will soon move to NYC. If you're 35-42, Jewish, single, Manhattanite, slim, intelligent and a real gentleman, I would love to meet you for a witty relationship. Phone. Photo a must if you are gorgeous. NYM Box 919.

"Super" Lady—Seeks affluent male, 55 plus. Box 415, Boca Raton, Fla. 33429.

A Jewish Young Lovely—From Bayside, her kids and career a joy and pride, offers family and fun, special passions to one with the chutzpah to answer this classified. NYM Box 827.

Blonde, Blue Eyed—Beautiful lady desires to meet handsome millionaire, 45 plus. Photo and phone. NYM Box 920.

Advertising Agency President—Seeks talented female dancer to make him a dancefloor pro. Good compensation for thorough crash course. Am 40, attractive, athletic, aesthetic. Only the lithe and lovely need apply. Photo, phone, resume. NYM Box 784.

Single, White Male—29, successful, intelligent, athletic, sincere, Polish American Catholic with traditional values who enjoys dining, movies, sports. Looking for warm, kind, fun-loving, slim, attractive, young lady for sincere relationship. NYM Box 659.

Attractive, Professional Man—Jewish, 31, athletic, seeks unusually attractive woman with similar qualities, 25-32, not a Jewish American Princess. Photo/ phone. NYM Box 660.

Single, White Male—37, seeks pretty, slim, woman, 18-25, to create a perfect courtship and perfect marriage. Box 662, Radio City Post Office, NY NY 10101.

More Strictly Personal ads continued on next page.

STRICTLY PERSONALS

Sensitive, Handsome Surgeon—Successful male, athletic, very early 30's, has it all, seeks affectionate, attractive Jewish woman. 20-35, to share friendship, fun, romance and much more. Responses to bio only. NYM Box 651.

Handsome, Tall, Single—White man, 24, kind, warm, honest, 3rd year NYC law student. Many diverse interests. Seeks quality Christian, single, white lady, 20's, for lasting 1 to 1 relationship. No games. Letter/phone. NYM Box 799.

Jewish Man, 38, 5'3"—140 lbs. seeks female. She must like herself and be a good person. The rest is unimportant. NYM Box 900.

Very Attractive—Well educated Christian female, 30, 5'7", gentle, kind, lighthearted personality seeks attractive, intelligent, kind male, 30 to 40, for theater, racquetball, bikeriding, and dining out. Non-smoker. Photo. NYM Box 904.

Romantic, Affluent—Single gentleman, 60 years young, lonely for a female companion, any age but good looking. NYM Box 905.

Physician—Very handsome, 39, tall, lean, youthful in appearance and spirit; athletic. But gentle, warm hearted and witty, with diversity of interests. Seeks extremely good looking woman of similar temperament 26-32. Photo please. NYM Box 902.

Me: 6'3", 280—Bright, married, hedonistic, Jewish, 47, successful, witty, warm; you: 30 to ? Fun, zoftig, maybe hedonistic, and comfortable with above. NYM Box 709.

Attorney, Male—50, tall, slim, athletic, literate, divorced, seeks attractive, professional woman or artist. Phone/photo appreciated. NYM Box 809.

Fun Loving—Pretty, slim female seeks single, kind male, 55. NYM Box 925.

Female Lawyer—Attractive, petite, fun-loving, 31, seeks unique combination of good looks, intelligence, and great sense of humor in a successful, athletic, Jewish male, 30-40. NYM Box 652.

Great Hugger—Handsome, professional single white male, 33, successful, trim, 5'11", seeks educated, honest, slim, white or oriental lady, 25-35, to share love, tennis, outdoors. NYM Box 927.

Waspy, Successful, Unmarried Man—I am a beautiful woman, slim and blonde, 5'7", classic features (former model). Successful professional, lived abroad. Would like to learn to play tennis and sail better. If you are an unmarried man, 28-40, well educated, successful, enclose resume/phone. NYM Box 921.

Single, White Male—Professional, 41, handsome, Long Island resident, seeks sensitive, marriage-minded lady, 25-45. Phone number please. NYM Box 812.

A Very Attractive—Jewish female, 37, PhD, 5'7", elegant/earthy, wants tall, thin, handsome, educated, cultured, successful, romantic Jewish male, 38-44, who's never answered ads, for living happily ever after. NYM Box 774.

Single Male, 42—Easy-going but strong, happy but missing someone special, seeks brilliant, beautiful, slim, sensual woman to share with and care for. I'm attractive, successful, professional. Please send photo and phone number to NYM Box 781.

Pretty Executive—Outgoing, warm, enjoys life, people, seeking unattached, Jewish, professional male, 35-48, sensitive, ambitious, good sense of humor. NYM Box 837.

Very Pretty, Blond—Executive, athletic, elegant, down to earth, seeks tall, handsome, unattached, confident male with sense of humor, 34-46. NYM Box 838.

Woman Of Independent Means—And ways. Tall, slim, dark-eyed brunette of Euro-Asian genus. Mature Muppet, appreciates the arts, adores the absurd; believes spontaneity, curiosity, creativity essences of life. Seeks to share joyful exploration of unknown realities with Manhattanite: secure yet flexible, 45 plus, 5'10" plus, plus any pluses. Prefer handwritten reply with phone number. NYM Box 926.

Single, White Female—40's, Manha tanite, attractive, 5'6", great figure seel financially secure, healthy and energet male counterpart. NYM Box 656.

Very Pretty—Blue-eyed medical studen 25, white Jewish female, slim, 5'5", I League. Only established, successf counterpart, not necessarily medicin Photo/phone. NYM Box 832.

Sainthood—Is my ultimate goal. Whi biding time, I seek a beautiful female ki dred spirit into Dan Fogelberg, Po museums, animals, sedentary sports and brilliantly creative mind. I'm 30, male, adorable, amazing, amusing, atypical ar available. Photo and detailed reply pleas P.O. Box 480, NYC 10040.

Successful Male Journalist—Needs ma 30-40. Friendship first, leading to i tense commitment and marriage. D vorced father, loves children, Tolsto Cezanne, running, tennis, old count houses, walks on the beach, lively di ner parties with friends, strong feelin and being physically affectionate. Plea send recent photo. NYM Box 569.

Very Attractive Female—Superb figu 5'6", affectionate, witty, fun loving a intelligent, emotionally and financial secure Manhattanite. Seeks unattach male counterpart, 45-60, to share lasti romance and good times. Send person note with phone/photo. NYM Box 831.

TOWN & COUNTRY PROPERTIES

● WOODBRIDGE LAKE ●

Only Summer's ending. Not the fun.

North West Connecticut's most prestigious resort community has everything for fun year round. Water skiing, swimming, sailing, tennis, horseback riding, ice skating, cross country skiing (and great downhill skiing at Mohawk, just 5 miles away). Homesites at 9½% APR. Stunning homes, owner financing avail. 1-800-243-2508.

LANDMARK R. E. COMPANY

In Conn. Call collect 491-2291

Offering statement available from subdivider, filing with NY Sec'y of State is not approval of merits of offering, (NYA-No. 83-231)

PINE HILL, N.Y. (Woodstock area)

SAVOIE MANOR, Built 1902

Rests in private park, surrounded by thousands of acres of National Forest in ski area. The 12 room manor house is restored to European traditional standards for the acclimated urban dweller's retreat. Living room, formal dining room, verandah, Hi-tech kitchen, 4 bedrooms, music room, sitting room, laundry room, separate servant's quarters. Some furnishings included. $250,000.

Mr. Zoleo (212) 869-8184
(Brochure available)

RIVERVIEWS

Sutton Pl. So./4½ Rms. Direct river views from every rm are a priceless asset to this 2 BR Sutton Pl. co-op in top full svcd bldg. Price just reduced. Low $860 mt.

Norma Hirsh 212 688-3845 or 355-3550

The Corcoran Group

BUCKS COUNTY, ON THE DELAWARE

Beautiful view of the Delaware River in historic, quaint local of Phillips Mill - area of famous Bucks County. Semi-private road leads over the canal bridge to 1½ acres, including home, log cabin and two bay garage. Brochure. $280,000.

David C. Kurfiss Real Estate
Box 245, New Hope, PA 18938 (215) 794-3227

Western Catskills, N.Y. 2 hrs to N.Y.C.

PASTORAL RETREAT

86 magical acres complete privacy for you, and sanctuary for abundant wildlife. Meadows and woods, swimming pond, orchard. Private road to house; 3 bedrooms including large master, 2½ baths, living room/fireplace, large dining room, study, eat-in kitchen, enclosed porch, new heating uses wood, coal or oil. Large studio barn, skylight, insulated and heated. Smaller utility barn. Low taxes. Ideal for artists, raising horses or just being. $195,000. Principals only. Owner 914-482-5281.

CENTRAL CATSKILLS ANDES, NEW YORK

$190,000 Home Site

35 acres with splendid distant views. 2 fifteen ft. deep ponds. Magnificent 3-story century restored 40x60 ft. horse barn. Paddock, split-rail fencing, box stalls. New 40x40 elegant caretaker/guest house. Improved 1675 sq. ft. home site w. poured concrete foundation, 2 septics and 2 car drive-in basement garage. Complete architect's plans available for completion. Landscaped grounds, paved and private roads. Near Pepacton Reservoir and ski centers. 2½ hrs. NYC. Unrivaled setting.

Owner 714-497-5773
Rivers Realty 607-746-3400

Catskill/Port Jervis 70 Miles to N.Y.C

Secluded Retreat

Designer renovated Ice house nestled in 1 wooded acres; 8 rooms include large gourme country kitchen with stained glass and oak cabi nets, 20' x 40' rustic living room with bluestone fireplace and skylights, family room with woo stove, artist studio, 3 bedrooms, 2½ baths (custon skylight with sunken tub) 3,500 sq. ft. of livin space and 17 closets. Owner asking $130,000.

914-856-6592

EAST HAMPTON — BELL Estate. At long las section III is open! Beautiful parklike reserve areas, protection for maximum privacy adjacen to Alberts Landing Parks. Offerings from $82,000 Up; Varied contours, shapes, growths, waterviews & waterfronts. 25% down bal. 5 years at 10%. Shown by appt:

AMADEN-GAY AGENCIES
516-324-0041

STAMFORD/Greenwich, Connecticut

GREAT LOCATION

Handsome Contemporary built by master crafts man on Greenwich border in Pvt. Assoc. Features sliding glass doors, cathedral ceiling, fireplaces & greenhouse. Professionally landscaped propert w/irrigation system underground. Minutes to RR station $439,500

Country Homes

2700 Summer St. 203-348-8565

TOWN & COUNTRY PROPERTIES

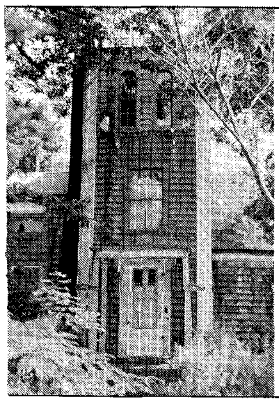
30th Street off Fifth 14th Floor

Enormous Luxury Loft

Skyline View — Three Exposures

Completely renovated, never lived in, air conditioned, 50' livingroom plus 2 oversized bedrooms, office, windowed custom kitchen, new appliances, fully equipped laundry, 2 brand new custom baths with whirlpool, solid oak floors, many closets including walk-in, indoor tennis and parking next door, secure building. $495,000 with terms. Principals only. By appointment 9 to 5 weekdays.

758-5591



Sag Harbor

Ephraim Byram, a clockmaker and astronomer, built this 4+ bedroom house in 1852 on 3/4 Village acre with large shade trees. Ready for restoration $193,500.

EXCLUSIVE

Harpoon Realty, Ltd.

516-725-2252

Greenwich Village Exclusive

ONE FIFTH AVENUE

Perfect spacious one bedroom with spectacular views. This apartment offers the convenience and joy of the Village and the sophistication of this elegant historic building.

Patricia M. Mason 212-691-1400

WILLIAM B. MAY CO., INC.
New York, New York, 10014

NEAR WINDHAM

SKIING — WILDLIFE — PRIVACY

2½ hrs from Manhattan. C. 1850. 14 rm. Colonial totally remodeled. 14 acs of pasture, fantastic view of Catskills, barns & more. Your horses will also love this one! $125,000 w/terms.

LEONARD DI STEFANO RLTY, G.R.I.
332 Main St. Ctsk Catskill, NY 12414
518-943-5676

CEDAR GROVE, NJ

SMART CONTEMPORARY

The smart buyer will recognize why the architect won an award for the design of this fine contemporary home. The clever use of space and light gives a wonderful open feeling to the entire main living area, while the bedrooms in separate wings provide total privacy. The modern kitchen is a delight, the baths extraordinary, and the dual fireplace most unusual. The "top of the mountain" Cedar Grove location is convenient to everything. May we show you? $295,000.

WEICHERT CO., REALTORS
STRENZ
Upper Montclair, NJ (201) 746-1515

MOUNTAIN LAKE ESTATES

- LAKEFRONT PROPERTIES
- WOODLAND PRIVACY
- COUNTRY CLUB

Exceptional Growth Investment! Choice 5-10 acre sites now A secured retreat in lush forest on private lake.

Livingston Manor, NY 12758.
914-439-5200

Adirondacks, NY
Mountaintop Summer Retreat

Furnished, large 7 rooms, knotty pine interior, high ceilings, 2 stone fireplaces. Large front porch. Sun deck overlooking own pond on 40 acres. Spectacular mountain view. Secluded, border state land. Large gas generator. Mint condition. 518-873-2276, 516-744-6949. Evenings better. Owner asking 92,000.

BEDFORD HILLS, NY 1 HR to NYC

Secluded on 4.0 + acres forest terrain. Unique 2 bedroom. Designed and built by architect for personal retreat. Dramatic spaces, 2 fireplaces, luxurious bath with sunken tub, sauna, roof deck amidst towering oaks. Perfect artist couple. $250,000 with terms.

EXCLUSIVE BROKER 212-929-6399

BELLEAYRE CATSKILLS

Mtntop Lodge, Massive Log Const., huge liv. rm., gun rm., kit., din. area, monster firepl., 2 bath, 4 bedrm., basement, w/gar., game rm. workshop, ingr. pool on 15 picturesque ac., So. Exposure — $140,000.

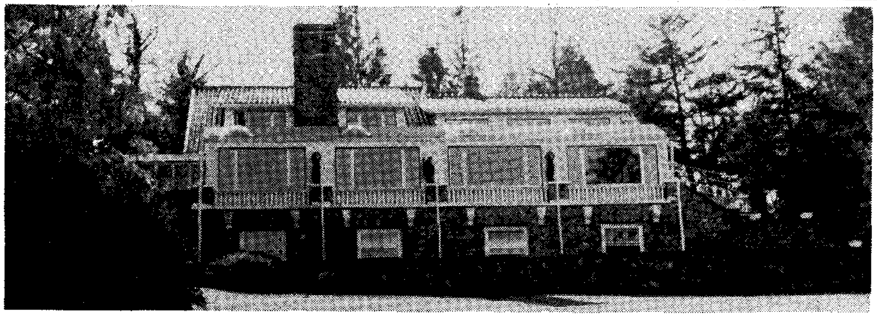
Roxbury Run Winner — 2 bedrm. Cedar Chalet — $48,000.

REDMOND AGENCY
Route 28, Arkville, NY 12406
914-586-2696 Closed Sunday

AUTHENTIC BUCKS COUNTY PURIST

This 20 acre estate is a true 18th Century farm. The tree-lined driveway leads to a beautiful stone home complete with hand hewn woods, random width floors, walk-in fireplaces and exposed beams. Stone farm, pond, stable and an English Garden. Brochure $450,000.

David C. Kurfiss Real Estate
Box 245, New Hope, PA 18938 (215) 794-3227



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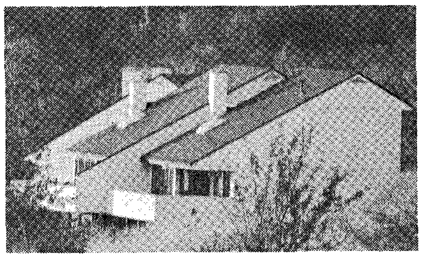

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NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 484

BY MARY ANN MADDEN

So you're planning to plea-bargain!

HAPPY ANNIVERSARY
TO YOU AND THE LITTLE WOMAN

Love That Hat

Many thanks for the guileless manatee.

Above, unusual greeting cards. Competitors are invited to provide one such example.

Results of Competition 481, in which you were asked for the opening paragraph for a work of fiction in any recognizable style **(limit 100 words).**

Report: She stood in the doorway of my office like a smoldering gun smelling of Chanel and trouble. I almost forgot my hangover. Well. There are 8 million naked stories in the city—and all the Hammett/Spillanes arrived this week. Mostly good, too. Just so *many* of them. Also in sad profusion: more governess-on-the-moors gothics. Intergalacticalia. The paperback novel of love and ladylike lust. But mostly, like I was telling Mike, the night guy at the morgue at 3 this ayem—of all the competitions in all the gin joints in all the world, she walks into mine.

First Prizes of two-year subscriptions to "New York" to:

He is not preceded by a clap of thunder, nor does he appear in a puff of smoke. He has neither horns nor tail, nor cloven hoof. He looks and acts much like you and I. He is married and has two children. He holds a steady job. Before he goes home, he stops at the local pub to have a drink with the boys. He reads the daily newspaper, watches TV, keeps up with sports. He is quite ordinary, quite average. There is nothing unusual about him except his hobby. He collects souls. He is currently negotiating for mine.

Angelo Papa, Trenton, N.J.

Feeling deliciously relaxed, Jennifer guided her white Porsche along the winding driveway. As she neared the sprawling house, she automatically raised her hand to activate the mechanism to open the garage door. Before it completed its rise, Jennifer's feeling of well-being disappeared. Something was out of place. The door leading from the garage to the house was ajar. It shouldn't have been. She had been alone for two days and had been in and out of the garage a half-dozen times in the 48 hours since Mark went to Europe on business. The door was open. Why?

Maxine B. Steinberg, Woodmere, N.Y.

Runner-up Prizes of one-year subscriptions to "New York" to:

And there was the heat. It would descend like a blanket and lie on the city when the winter had gone. We would have to close the shutters against it and sit in wicker chairs under the noisy ceiling fans while the dulled voices of street beggars and the smell of cooking from the café outside pushed in through the blinds. The café was filthy. Filled with the smell of sweating bodies. "We must leave here," she would say. I used to wonder if she would ever really go. Later I thought she was probably just hungry.

Nancy L. Antonich, East Setauket, N.Y.

Passersby didn't look twice at the man hunched over the table set the farthest from the foot traffic on the Rue St-Honoré. It wasn't an indifference he consciously cultivated but one which he welcomed nonetheless. Slowly, Roderick sipped his Campari and soda, but it was flat. Such mundane matters were not on his mind. Blake had called. After all these years, Blake wanted to see him. That could only mean one thing. The situation in South Africa was heating up. The bureau wanted him back.

Carly Mary Cady, Los Angeles, Calif.

And Honorable Mention to:

The campus hadn't changed much, not nearly as much as I had. (God, did we ever look as young as these kids?) As I walked across the common, I seemed to go back in time with every step, back into another spring in another time. I felt sure that if I looked up toward a certain window in Crampton Hall, I'd see her there, smiling down at me in that cashmere sweater set that matched her cornflower eyes.

Nancy Joline, Huntington, N.Y.

"Don't like it at all," muttered old Hickgordy as she tidied up for Miss Apple's guests. The thought of that detective in the house made her so nervous she could hardly eat her Marmite. What with thirteen for tea the daws making such a ruckus in the fens and the watercress turning black in th plate—who knows what all might happen.

Ross Allen, Bloomington, Inc

J. Stanley Peters arose from the expanse c an ornately carved mahogany desk an walked slowly across the deep pile of a Oriental rug to one of the floor-to-ceilin windows of his spacious, elegantly appointed executive suite, high atop the Peter Building. He stood there awhile starin bemusedly at the early-evening traffic moving ant-like along Park Avenue some 6 stories below. Then he exclaimed softly t himself, "It may be damn lonely up here bu you've sure come a helluva long way fror Hamtramck, Stash Petrovski."

J. M. Riordan, Laguna Beach, Cali

Tumbleweed puffed across the plair swirled about the piebald's hooves, and fe behind in the dust. The rookie sheri pondered ways to stop the angry posse fror using the noose. "The rope's a double-edge sword," he murmured, squinting at the distant sunburst of dawn. "Double-edged an single-minded."

Robert McLain, N.Y.

"Maria," she screamed again. She ha trouble keeping help. A dark, squat woma appeared in the doorway carrying a silv breakfast tray. "Thees just come for yo senorita." Caroline opened the box fro Zabar's to reveal a delicate molded hea made of beluga caviar. "How very lik Amin," Caroline thought, placing one tin faintly salty egg on the tip of her tongue.

Kern Kupfer, Ames, Iow

It was one of those cheap motel room Everything bolted to the cement floo Table. Lamp. TV. The battlefield of the be sagged. Chenille. Greasy headboard. Th place reeked. She'd been dead for days. wasn't pretty.

Carleton Carpenter, Warwick, N.
sp. mention: Anna Lambiase, Brookly
Steven B. Black, Newton, Ma

The storm lashes at his eyes, blinding hi momentarily. As his vision slowly returr the jagged rocks of the reef swim into vie Perhaps the Japanese gods are conspiring prevent my leaving this accursed island, l thinks bitterly as he fights the shir wheel.

Bob Kopac, Poughkeepsie, N.

A fifth-degree warning signal abrupt ended Zunkrille's bored, late-shift manne There were extra blips on the monitor. quick videoscan revealed several vesse circling the domed colony on Danulo's thi moon. Routine patrols in the M23 sect

should have intercepted them within seven light-minutes of Federation space. Perhaps later, the breach could be investigated, but right now something had to be done—fast.
Scott Porter, Madison, N.J.
sp. mention: Henry Morgan, N.Y.C.;
Michael Stone, Riverdale, N.Y.;
James W. Penha, Jackson Heights, N.Y.;
Carrol Williams, Pine Bush, N.Y.

When I took the case, I knew it would be dicey. The Blayliss family owned everything in town, including the bank, the mayor, and the D.A. They wouldn't appreciate a stranger rattling skeletons in the family closet. In my cocky way, I thought I could handle those odds—till the night I dropped in at Ricky's Rusty Nail. I'd never laid eyes on the chick before, but suddenly she was sliding her barstool close to mine and saying, huskily, "Hi. I'm Melissa Blayliss."
Joe Moore, White Haven, Pa.
sp. mention: Liz Roberts, Fletcher, N.C.;
Wm. J. O'Malley, S. J., Rochester, N.Y.;
Scott Rhyme, N.Y.C.; T. P. Pratt, N.Y.C;
Liz Roberts, Fletcher, N.C.

It was one of those New York September days on Fifth Avenue, crisp, bright, and breezy. In contrast, the climate in the thirtieth floor boardroom of International Merger Pictures would prove to be steamy on this historic day in Motion Picture History. At that very moment in Beverly Hills, movie mogul Sol Magnus, usually impeccably groomed in his Custom Dunhill suit, Turnbull & Asser shirt, and Bennis shoes, was still in his Sulka underwear, sipping his tenth cup of coffee from his oversized Royal Crown Derby Imari-patterned cup, his watery eyes gazing at the phone. Waiting.
David Yarnell, Los Angeles, Calif.
sp. mention: Brett Leach, Frankfort, Ill.

Cathy's eyes brimmed with tightly held-back tears, and a sigh shook her tiny body. Sadly, she looked at her neat, familiar garden and magined how it would look next spring when the snow had melted. Mentally, she recalled the beautiful red tulips, the golden yellow daffodils, and the pink and purple hyacinths of years past, all the color and perfume in the early morning air. Cathy had o see Charger one last time, and she trudged toward the barn through the deep, crisp snow. Charger neighed softly.
Lydia M. Herndon, Panama City, Fla.

Yuri Yechenoff awoke one morning from uneasy dreams. He found himself transformed in his bed from an easygoing comrade into a worried man. Although it was an exceptionally hot day in July, there was November in Yuri's soul. Next to him, Ludmilla Petrovska, his wife of twenty years, snored peacefully away.
Ursula Gerhart, Princeton, N.J.

Poolesville, population 1,389, had sweltered under record 102° temperatures for two weeks. At 9:30 P.M. on July 17, the Toland family of six opened all windows of their white frame farmhouse, hoping for a breeze. Homer Toland's farm was on Route 215, five miles from town. At precisely the same time, the Boody brothers, Luke and Sonny, were thrown out of the Nashville Bar and Grill by owner Jim Henry Baker. They got into Sonny's 1936 white, four-door Chevrolet. At exactly 9:45 P.M., they left the parking lot and turned in the direction of Route 215.
Ethel Scott, Virginia Beach, Va.

I parked my battered Chevy near a sleazy bar and crossed the street toward the porno shop. A white Caddy started to run me down, changed his mind, and grabbed a parking space. I made the curb, pushed open the shop's filthy curtains, and took a look around. I didn't see anything that tearing it down and starting over couldn't fix The dame perched behind the counter had a face like the last train from Topeka. I shoved a bill at her, took my quarters, and headed for the back.
Richard Westerschulte, Venice, Calif.
sp. mention: Anne Bernstein, N.Y.C.;
Chris Jabalee, St. Clair Shores, Mich.;
Dan Steinbrocker, Los Angeles, Calif.

Lola tossed a brown paper bag at me. I bungled. The bag and its cargo hit the floor. "You'll never make the team. Too slow. Poor catch." She lit one of her pet black-and-gold cigs. "So what's this?" My toe jabbed the bag. "No bowling ball," she said, two smoke ribbons streaming from her nostrils, dragon-like. "You wanted Chuck Upton. I delivered him." Her topaz eyes glittered as I picked up the bag and looked in. Chuck Upton's dead eyes stared at me from his severed head.
Betty Hinman, Berlin Heights, Ohio
sp. mention: G. C. Smith, Fairburn, Ga.;
Lewis B. Raffel, Skokie, Ill.

Her soul glimmering like the delicate pink florets of the azalea *Schlippenbachii* outside her window, Madge once again studied the letter she already knew by heart, and throbbing ecstatically, she said to herself: "Before the Dexter hybrids [*Scintillation* was actually her favorite rhododendron] are in bloom, Cedric will have come back from Yasnaya Polyana."
James Fechheimer, Glen Head, N.Y.

Bobbits are pleasant creatures, not evil like the trolls, or even bad-tempered like dwarves. They're smaller than elves and not as thin, but they look almost like humans; indeed, from the distance, you might mistake a Bobbit for a stout, happy little man, except for the luxuriant hair (of which they are inordinately proud) growing out of his nose and ears.
Richard Helfer, N.Y.C.

Elspeth had a flash of that black feeling you get when you've just started reading a book and you realize you're going to hate it.
Bary Paris, Denver, Colo.

Competition Rules: One entry only should be sent to Competition Number 484, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017. It must be received by October 7. Editor's decisions are final, and all entries become the property of *New York*. First-prize winners will receive two-year subscriptions to *New York*, and runners-up will receive one-year subscriptions. Results and winners' names will appear in the October 31 issue. Out-of-town postmarks are given three days' grace. **Postcards only, please.** ■

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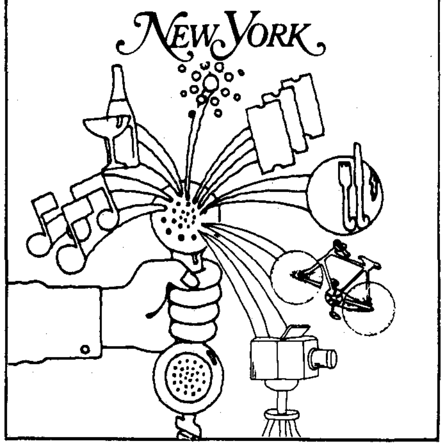
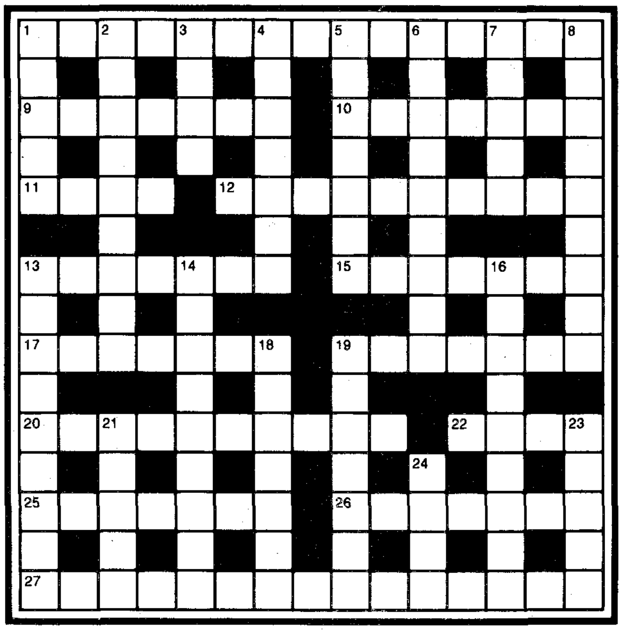


‘SUNDAY TIMES’ OF LONDON CROSSWORD

Across

1 Drunk with same initial hock taste perhaps—having a bad fit! (5, 2, 3, 5)
9 Fool again endlessly wielding foreign weapon. (7)
10 I take this calumny as being directed at one who lives in the sea. (7)
11 Mouse can’t run in it, but horse can. (4)
12 Culture with splendid chaps at heart. (10)
13 Pushed in — the Spanish inclined to do so. (7)
15 Fight fixed again! (7)
17 Dismiss from dens? (4, 3)
19 Sweets in tin outside. (7)
20 Brace within the half-dozen move with speed! (10)
22 Sign of disaster means nothing to some people. (4)
25 See, I see cod floundering! (7)
26 Toothy despicable type gets an honour—and it’s foreign. (7)
27 Rests a leg in a hut in storm—not allowed! (7, 3, 5)



Down

1 Area in which vehicle goes backwards during race. (5)
2 Petrol given to automobile—good abroad in a chemical sense. (3, 6)
3 Vessels caught in a gust. (4)
4 Aid lent for the final part. (4,3)
5 Has a row—and not so slow about it! (7)
6 Conditions on the island noted by leading politician. (9)
7 Become rotten, like a doctor swimming in beer! (5)
8 Reacts to the irritation of the cat’s marks. (9)
13 Blended teas sent to place that produces them by the old company. (4, 5)
14 Timber not mature in London. (4, 5)
16 Glorying in success, emits a sceptical exclamation during the trial. (9)
18 Alternative to being dropped in river is a great rush of water. (7)
19 Accountant and sailor with right-hand inflammation. (7)
21 Shakespearian instrument? (5)
23 Leave no stone unturned to find the sound of music! (5)
24 Heavenly in showbiz? (4)

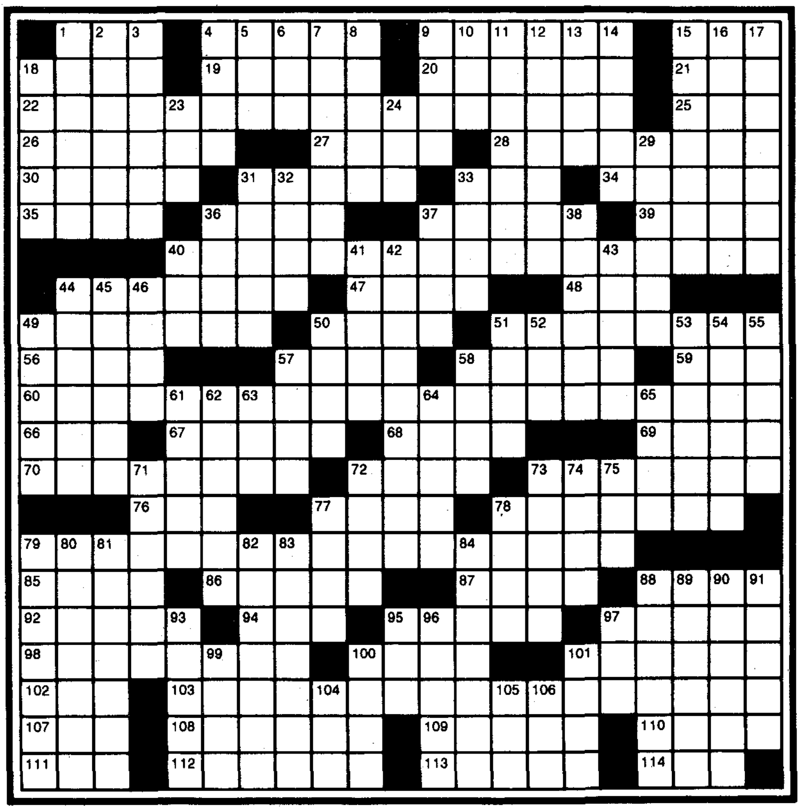
‘BIG APPLE SONGS’: ‘CUE’ CROSSWORD/By Maura B. Jacobson

Across

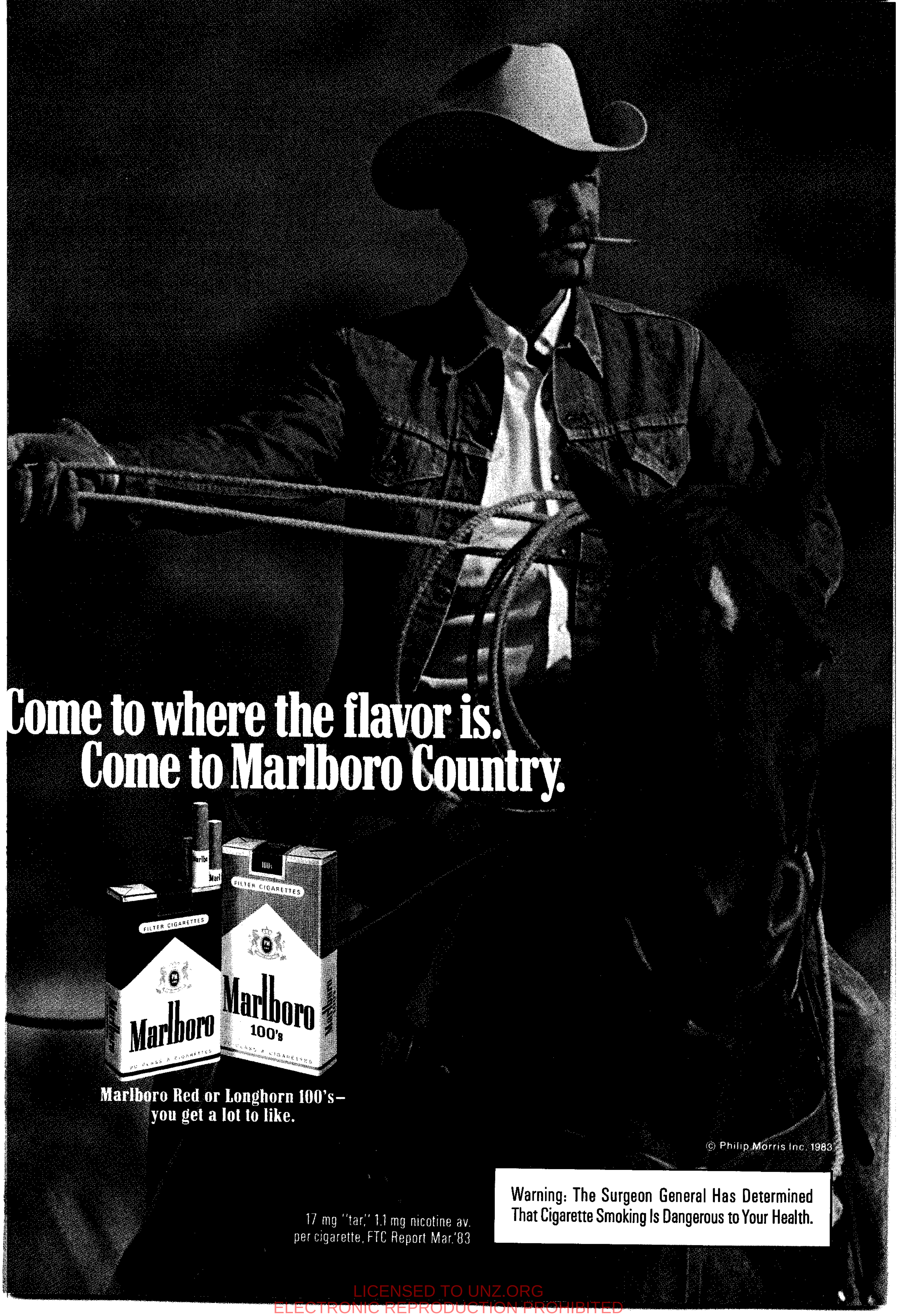
1 Avuncular name
4 Opposite of obtuse
9 Bed canopy
15 Sphere
18 Nursery-rhyme king
19 Platitudinous
20 Small ring of color
21 Approx.
22 Dubin-Warren tune
25 Mickey’s first wife
26 Starling’s kin
27 Vaudeville family
28 Clothing cabinets
30 Indigent
31 Lerner’s partner
33 V-mail destination
34 Glass components
35 Small maelstrom
36 Bulb word
37 Went on all fours
39 “The —— Love Belongs. . .”
40 Paul Whiteman hit
44 Auditory vacuum
47 “—— be in England. . .”
48 After nectar or alp
49 Sea cow
50 Actress Loretta
51 Of poorer quality
56 In the matter of
57 Oil cartel
58 “—— Something to Me”
59 Mexican Mrs.
60 Alfred E. Smith’s theme song
66 Caesar’s X
67 Gangster Lansky
68 First word of 60-Across
69 Hautboy
70 Barred legally
72 Purl’s reverse
73 They can’t be choosers
76 Rd. warning
77 Hibernian
78 Debtors’ problems
79 Title song of a musical
85 Tooth woe
86 Growing out
87 Hamelin’s scourge
88 Cong. members
92 Uris and Blum
94 Johnny Reb’s govt.
95 Slanted
97 Stock market unit
98 Moroccan tree
100 Hard particles
101 Fictitious “Place”
102 Terminus
103 Line from a Bernstein favorite
107 Madre’s sister
108 Transferred title to
109 Jacob’s twin, et al.
110 Wahine’s dance
111 Mil. garb
112 Holdings
113 British carbines
114 Volcanoes: abbr.

Down

1 Turned acidy
2 In league
3 “Broadway ——”
4 Singer Lane
5 Islet
6 Numero ——
7 Dressy fabric
8 Jostler’s weapon
9 New Mexico resort
10 N.O.W. cause
11 Administers opiates
12 Tug attachment
13 Babylonia’s enemy
14 —— sunshine
15 Musical “sweet potato”
16 Put bolts in beams
17 Golf club
18 Genetic duplicate
23 One of the Khans
24 Grain
29 Did a Tuesday chore
31 Jousting need
32 Between will and wisp
33 Conductor Rapee
36 Decline
37 Suffragist Carrie Chapman ——
38 Kind of vacuum tub
40 Lincoln Ctr. edifice
41 Sauna wear
42 Became bulkier
43 Confer a grant
44 Cummerbunds
45 Engrossed
46 East of Thailand
49 Dull finish
50 Coast Guardswoma
51 Downy
52 Attila, for one
53 Map line
54 Bloopers
55 Roués
57 Unpaid
58 Former U.S. legate to U.N.
61 Infer
62 Overthrow
63 Needle aperture
64 Rides a ketch
65 Hindu asceticism
71 Belgian port
72 Welles role
73 Hemingway’s Lady Ashley
74 Start of a cockney toast
75 Catch on
77 “I’ve —— Gal in Kalamazoo”
78 Uzbek sea
79 “Thou canst not then be —— any n
80 Nymph of the sea
81 Fleming namesakes
82 Covers protectively
83 Waterfall
84 Least original
88 “Broadway ——”
89 Forgo home cookin
90 Roves for prey
91 Medicinal plant
93 “You —— mouthful!”
95 Scottish alder
96 Marine phenomena
97 Partner of poivre
99 Mailmen’s tours: abbr.
100 Olympians
101 Kitty
104 Kind of blanket
105 Charlotte of TV
106 Lots of laughs



Solutions to last week’s puzzles appear on page 12



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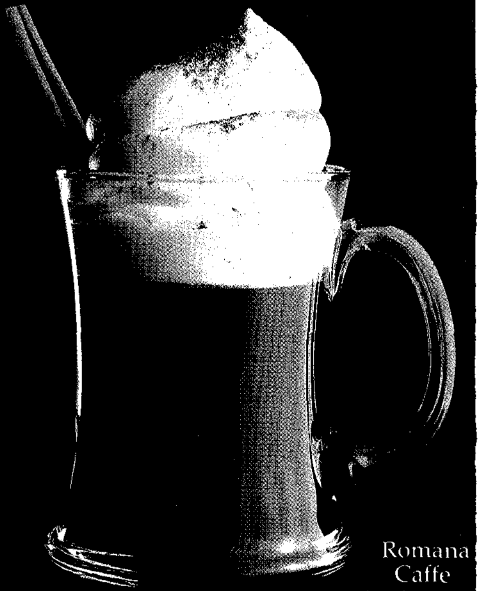
How do you enjoy Sambuca Romana when you run out of coffee beans?

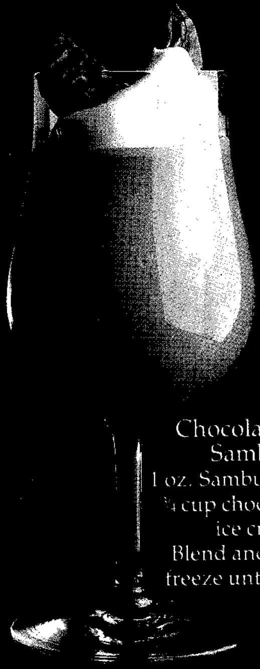
ROMANA
SAMBUCA ROMANA
SAMBVCA
ROMANA
Classico
PRODUCT OF ITALY
PALLINI
Liquori S.p.A. ROMA
750 c.c.
42° G.L.

White Cloud
1 oz. Sambuca Romana
Club soda
Pour over ice
in tall glass.

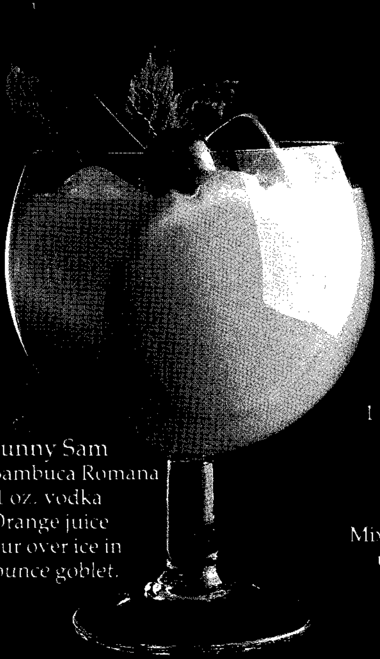
Con Mosca
1 oz. Sambuca Romana
3 roasted coffee beans
Float coffee beans on top.



Romana
Caffe
1 oz. Sambuca Ro
¾ cup hot coff
Top with sweete
whipped crea
Dust with grat
nutmeg.



Chocolate Chip
Sambuca
1 oz. Sambuca Romana
¾ cup chocolate chip
ice cream
Blend and serve or
freeze until serving.



Sunny Sam
½ oz. Sambuca Romana
1 oz. vodka
Orange juice
Pour over ice in
8 ounce goblet.

Reunion (for 2)
1 oz. Sambuca Romana
1 oz. vodka
12 fresh strawberries
6 oz. orange juice
⅔ cup crushed ice
Mix ingredients in blender
until almost smooth.

The traditional way
to drink Sambuca is Con
But if you're out of coffee
try one of these other dr
And then write for our o
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Sambuca Romana 84

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